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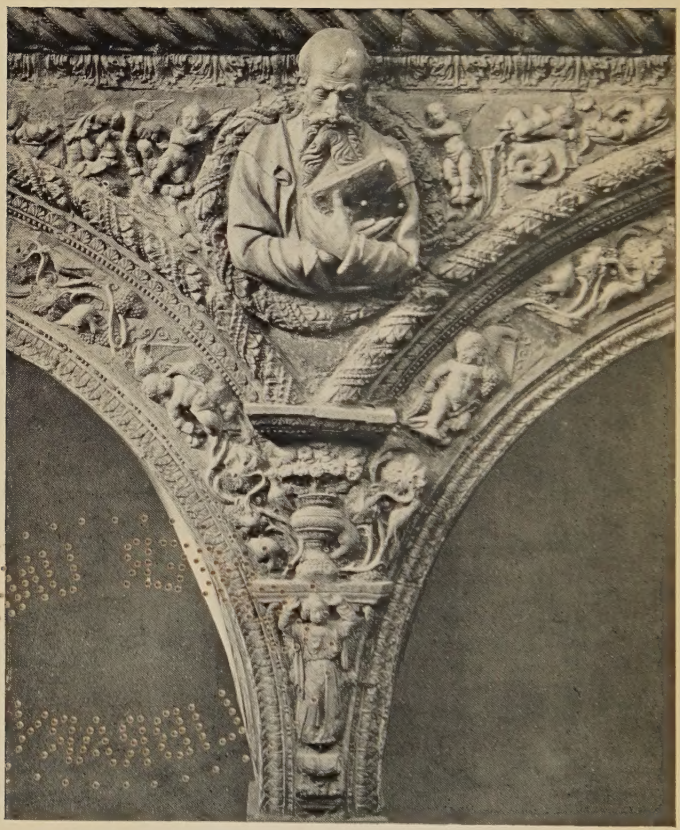

ANON

DETAILS OF CLOISTER

Certosa of Pavia

ITALIAN SCULPTORS

BY

W. G. WATERS

WITH SEVENTY-EIGHT ILLUSTRATIONS

SECOND EDITION, ENLARGED

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PREFACE

NO attempt has been made in this volume to deal with all the workers in stone or metal who were active in Italy after the revival, or to describe each work commonly given to the sculptors included. While Niccola Pisano is rated as the first of the moderns, brief mention has been made of the forerunners of the Pisan school: notably of Bonanno, Guido da Como and Antelami. Even had it been possible, a detailed examination of the vast amount of pre-Pisan carving scattered all over Italy, would have been profitless. The work of the chisel was mere stone-cutting—and not of the best—till it was grasped by the hand of Niccola, who brought about a revolution in plastic art even greater than Masaccio's in pictorial some century and a half later. After Niccola development was extraordinarily rapid; considerable space has necessarily been devoted to his leading successors, and more than ordinary care has been given to certain sculptors of the golden age, whose renown has been somewhat unjustly dimmed by the dazzling glory of their great contemporaries: men like Agostino di Duccio, Amadeo, Balduccio, Bertoldo, Bonino di Campione, Bregno,

Civitale, Marinna, Giovanni da Nola and the unknown creators of the Orvieto reliefs. With regard to the attribution of uncertain or unsigned works, the conservative attitude has, as a rule, been kept with the view of counteracting the tendency, too marked nowadays, to seek in debatable cases a fresh author merely for the sake of making a change; and an agnostic position has been preferred to a definite pronouncement in cases where claims may seem delicately balanced. In many instances, notably in the Venetian workshops of the *Quattrocento*, important monuments and statues were produced by the combined effort of some particular family or school—the Lombardi will furnish an instance—and many of these works, hitherto ascribed to individual sculptors, will be found in the following pages, given as the product of the workshop. Considerations of space have forbidden full discussion of certain open questions, such as the *milieu* of Niccola Pisano's training, and the inspiration of the reliefs on the façade at Orvieto.

At the present time the literature of Art is in a condition of feverish activity. The Art magazines of every country teem with new views on old subjects, and the reader who tries to master and digest the conflicting evidence, scattered through dozens of articles, will end his task in sheer perplexity, confident only on one point, viz., that a vast proportion of the questions mooted have been treated with labour and diligence altogether out of proportion to their importance. No doubt it is an advantage that slovenly and impossible attributions should have been set right, and that Vasari's anecdotes,

which formerly did duty for Art history, should have been relegated to their proper place; but the younger writers in their enthusiasm are apt to forget that there are two Vasaris, and that it is hardly fair to treat as equally untrustworthy the transcriber of gossip about fourteenth and fifteenth-century artists, and the author of the wonderful life of Michelangelo and the vivid reporter of the careers of many others who lived nearer to his own time.

1911 W. G. WATERS

PREFACE TO SECOND EDITION

SINCE the issue of the first edition of this book research and investigation have been active, but the important discoveries have been the unveiling of archaic remains in Greece and the Middle East. Of the period covered by "Italian Sculptors," no great work has come to light, though, as usual, divers specimens have been proffered as coming from the hand of some great master, but unanimity of judgment has seldom intervened.

In the present issue a few ambiguities in the text have been made clear and, in certain cases, some of the notices have been amplified by the inclusion of information gathered since they were first written. This, in some cases, has been given in the Appendix as a supplement to the notice. The Appendix also contains additional lives of other sculptors, chiefly of the Dalmatian school, with the view of showing the influence of the Florentine masters, Donatello and Michelozzo, over the sculptors and in the eastern shore of the Adriatic.

W. G. WATERS

January 1926

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INTRODUCTION

AFTER the fall of the Western Empire art production practically ceased in Italy, on account of the persistent violence of the barbarian invasions. In spite of the survival of the imperial seat at Constantinople, the fertile plains and the splendid cities of Italy still shone as the promised land in the sight of the northern hordes who followed the traces of the retreating legions. Each swarm was followed by a fresh one, hungrier and more truculent; and that any structure or carven figure should have survived the passing of this human tempest must be ascribed to the fact that the invaders were driven on by hope of richer spoil, and unwilling to halt to level massive walls or break up marble statues. Not that the barbarians found the sculptured treasures of the Empire intact. After the edict of Theodosius in 396, which proscribed the old religion, the Christian leaders destroyed right and left the statues which to them suggested an unclean worship. The central idea of the new faith was essentially hostile to the tendencies of classic art. The rude enthusiasts, who cut down the groves, overthrew the temples, and shattered the images were firmly persuaded that they were carrying out God's will in maiming these types of sleek sensuous beauty which, if left intact, might lure back to damnation the half-dazed converts to the new faith. Thousands of statues were destroyed, and that so many survived was probably due to the enlightenment of Theodoric, who, during his reign as Gothic King of Italy, took all public

buildings and statues—notably the horses on Monte Cavallo—under his special protection. Theodoric built palaces in various cities; agriculture and industry revived under the spell of order, and art naturally shared the quickening impulse. The virulence of the Christian leaders was softened; indeed, the love of beauty was too closely interwoven in the Latin temper to allow anything like suppression of artistic effort, and as soon as Christianity was established as the dominant faith of the Roman world, and no longer apprehensive of a pagan revival, art was summoned to serve the new religion as it had served the old. The finely carved Christian sarcophagi of the fourth and fifth centuries in the Lateran prove that there still existed patrons anxious to commemorate their dead by sculptured monuments, and that sculptors, albeit in decadence, were still possessed by the spirit of earlier times. The delicate ivory carvings of the period, such as the throne of Maximianus (546) in the Archbishop's Palace at Ravenna, show a true art spirit; for a long time the workers were chiefly Byzantine Greeks, and their activity, with their eyes full of Eastern models, led to the evolution of what is known as the Lombard or Romanesque style. But sculpture was not yet through its troublous times. While slowly recovering in the West, it was devastated in the East by the iconoclastic fury of the eighth century. The edict of 726 banished all images from the Eastern Churches, nothing but pictorial decoration being permitted; and in Italy little work was done except the ornamentation of graven bronze doors, the best examples of which are at Amalfi, Salerno, Atrani, and S. Mark's at Venice. These were probably all made in Constantinople and exported—as were those of S. Paolo fuori le Mura at Rome, which were almost destroyed in 1823. Their decoration is a thin outline of silver inlay; the slightest relief would have savoured of image worship. But as order returned under Gothic rule, architecture revived, and sculpture, though lacking in symmetry and correctness of

form, was used as a decorative adjunct. Byzantine hostility was evidently active in Ravenna as early as the sixth century, the decoration of the churches there being almost entirely confined to mosaic; but elsewhere in Italy this prejudice was less marked. Even in Ravenna carved capitals are to be found, and in S. Vitale is the famous relief of the throne of Neptune: and on the outer wall of the Baptistery is another of a mounted warrior. Both these are classic fragments.

Amongst the early sculptured work—called indifferently Byzantine, Lombard, or Romanesque—the most remarkable efforts are the great bronze doors of the eleventh and twelfth centuries. Italy was fairly prosperous, and the momentous year 1000 A.D., which according to tradition had been anticipated as the end of the world, had passed innocuously, so men began to build for the future. The doors of S. Zeno at Verona are of the eleventh century; some of the panels of the right-hand door are perhaps later. The doors at Troja date from 1119; of Benevento, from 1150; of Trani, from 1166; of Ravello, from 1179; of Pisa, from 1180(?); of Monreale, from 1186; and of the Lateran, from the same year. These doors, decorated with figures in high relief, must be sharply distinguished from the graven ones already noticed. The smiths who made them were probably the heirs of Byzantine traditions, but a glance at these renderings will show that on Italian soil their makers had imbibed something of the *genius loci*, which stimulated their hands to endow the metal with new life and motion. The doors of Trani and Benevento are the finest extant bronze work of the twelfth century. At Benevento the bosses and decorations of the framework are strongly classic; the reliefs, sixty-eight in number, are admirable in composition, with the individual figures modelled with grace and dignity,—notably in the Annunciation, the Entry into Jerusalem, and the Ascension.

The carver in stone for some time failed to equal the smith in skill. The introduction of Romanesque Church architecture,

which, with its solid construction, made possible deep carving in relief, gave the sculptor his opportunity. In the Baptistery at Florence, in the Badia at Fiesole, and in S. Miniato vari-coloured marble was the chief decoration; but in the Pisan Baptistery, in Parma, Modena, Verona, Pavia, Lucca, and elsewhere relief carving prevailed, and the impulse thus given to the carver's art gathered strength till it culminated in the Pisan pulpit of Niccola Pisano. The cardinal fact to be realized in studying Italian sculpture is that the art, in whatever part of Italy it may be found, takes its prevailing excellencies from its Tuscan origin. At the time of Niccola's triumph in 1260 sculpture throughout Italy was merely rudimentary, and the success afterwards attained by any great centre stands almost exactly in proportion to its indebtedness to Tuscan teachers.

Apulia and Naples.—At the beginning of the twelfth century the carved work which existed in the South reflected the characteristics of the various races—Greek, Saracen, and Norman—which had successively struggled for this fair possession. Under the strong hand of the Normans social order began to assert itself. In the past, Byzantine influences had been felt everywhere, but the so-called Greek art which now came to the front differed greatly from the Byzantine which flourished at Ravenna. It had been largely modified by contact with the form and colour of the East. It was no longer a melancholy procession of haggard forms, expressionless faces, and ill-falling draperies; but shone with gold and the rich colour of oriental gems,—elaborate arabesque patterns of foliage and animals, intertwined in carved stone, replaced the ascetic forms of the earlier mosaics. This redundant ornamentation—tempered in later examples by Norman characteristics—may be studied in the façade, the portal, the ciborium, and the episcopal chair of S. Niccolò at Bari; in Bohemond's Chapel at Canossa; in the pulpit of S. Maria

del Lago at Moscufo, and in the Cathedrals of Troja and Ravello. Saracenic influences appear chiefly in the earlier carvings, which are of foliage alone, the portrayal of animal forms being forbidden by the Moslem religion.

The twelfth century saw the firm establishment of the Norman power, and a great change in the character of Southern art. Greek and Saracenic details were modified, and in many cases replaced by rude figures of fighting animals and interlaced ornament, such as is found on Scandinavian and Celtic monuments. Many great twelfth-century churches, however, show Eastern characteristics: the Cathedral at Otranto (crypt), S. Giovanni in Venere near Lanciano, and S. Clemente at Casauria. With the Hohenstaufen appear traces of Northern Romanesque, and all these styles in juxtaposition may be found in the Cathedral of Bitonto, near Bari. The decoration of the portal is a mixture of foliage and animals coarsely carved. The open arcade is quasi-Romanesque, and the larger of the pulpits has the symbols of the Evangelists, trees, birds, and a rude relief of Solomon and the Queen of Sheba. In the Cathedrals of Atri and Bitello Gothic details are more abundant: images of Saints, the Madonna, Christ and the Apostles, combined with a tangle of foliage and grotesque animals. Similar work is to be seen on the Doors of the Cathedrals of Trani and Sessa. In the Cathedral at Cosenza is an interesting tomb, French rather than Italian in style, to Isabella of Aragon, Queen of Philip the Bold of France (1271). Throughout the South there is little else but carving in relief. Statues of this period are rare, and the major part of the surviving sculpture shows Greek or Saracenic features, a fact which perhaps has not been duly considered by those who profess to find in Apulia the source of Niccola Pisano's inspiration. At Naples, in the Chapel of S. Restituta adjoining the Cathedral, are some rude twelfth-century reliefs of the feats of Samson and of Christ, but the city is almost bare of any sculpture executed before the coming

of Tino da Camaino in 1325, the claim of the Masuccios to any of the carved work of the fourteenth century being now generally disallowed. Tino's great achievement is the Tomb of Queen Mary in S. Maria Donna Regina, which served as a model for the later Angevin tombs. None of these, however, shows any of the cold austere spirit of the Sienese master; though the proportions are often good and impressive, the execution of the Neapolitans is wanting in grace and finish, and suggests intellectual poverty and common-place ideals in the executants. Direct Florentine influences first affected Naples in the middle of the fourteenth century, when two sculptors generally known as Pacius and Johannes, made King Robert's Tomb in S. Chiara; and again a century later, when Donatello and Michelozzo did the Brancacci Tomb in S. Angelo a Nilo. Benedetto da Majano and Antonio Rossellino came next, and Isaia da Pisa worked upon the arch of Castel Nuovo about 1458. Giovanni di Nola and Girolamo di Santo Croce, two of the best Neapolitan born sculptors, were strongly influenced by Michelangelo. Milan also had a part in the creation of the Neapolitan school, as Leonardo di Bisuccio and Scilla, both Milanese, assisted Ciccione on the Tombs of Ladislas and of Carraciolo; and Pietro Martino was the designer of the arch of Castel Nuovo, the fine bronze doors of which are the best work of the period out of Tuscany.

Rome.—Of all great Italian cities Rome has been the most barren of art. As mistress of the world, she suffered the most from barbarian attack. Byzantine influences touched her but lightly, and she never enjoyed order and security like that which the Normans and Swabians gave to Naples. Sculpture never ceased entirely, and of the early examples which survive the following are the most noteworthy: the Christian sarcophagi, the statues of S. Hippolytus, S. Peter, S. Paul, the Good Shepherd and Nicolas IV in the Lateran; the carved sarcophagus of Junius Bassus (359), the relief

portrait of Boniface VIII, the bust of Benedict XII, the sarcophagus of Urban IV, and other fragments of Papal tombs in the crypt of S. Peter's; and the ancient Papal throne, under Bernini's covering, in the Basilica itself. Carving of the eleventh and twelfth centuries exists at Corneto and Alba Fucese near Rome; and a Cosmati family, Paolo, his son Giovanni, and his brothers Piero, Angelo, and Sasso, worked in S. Lorenzo fuori le Mura and in S. Croce in Gerusalemme (1154). Somewhat later came the family of the Ranucci, who did much decorative work near Rome and made the ciborium in S. Maria di Castello at Corneto, where also is a fine pulpit with lions probably by the same. In S. Paolo fuori le Mura is a circular candlestick by a certain Nicolas di Angelo. These works, and many more of a similar character, were executed by men trained in the workshops of the Cosmati. This art fraternity, akin to that of the Comacini of Lombardy—dates from the beginning of the twelfth century, its earliest works being decorative inlay with gold and vari-coloured mosaics, of which the pulpits of Alba Fucese, Fondi, and Corneto are good examples; Salerno, Sessa, and Ravello are of a later period. The decoration is at times excessive, but the architectural proportions are usually so good that the effect is never unpleasing. Giovanni, the first sculptor of eminence, is dealt with individually. The statue of Charles of Anjou, now in the Palazzo dei Conservatori, is of this period.

The migration of the Papacy to Avignon in 1307 was fatal to Roman art, and the city was little better than a heap of ruins when the Popes returned in 1417. Paolo and Gian Cristoforo Romano did some fairly good work: the reliefs on the Tabernacle of Sixtus IV in the crypt of S. Peter's (sometimes attributed to a certain Pietro Paolo d' Antonio) are the work of a far more able sculptor, strongly classic in spirit and finely grouped and executed; but all the finest existing sculpture was done by Florentines—Arnolfo, Donatello, Simone Ghini, Filarete, Mino da Fiesole, Pollaiuolo, the Sansovini,

Lorenzetto, Tribolo, and Michelangelo have left a legacy beside which that of artists more definitely Roman is as nothing.

Central Italy.—In the Central Italian States very little early sculpture exists. The chief examples are the façades of the Cathedrals of Modena (with reliefs of the story of the Creation and of Noah), Piacenza, Ferrara, and Borgo San Donnino; the reliefs by Antelami on the Baptistery at Parma; others, in stucco, on the Baptistery at Ravenna; and one of the Virgin in S. Maria a Porto outside the town. There are fine early sarcophagi in the Cathedral, S. Apollinare in Classe, S. Vitale, and S. Francesco at Ravenna, in the crypt of the Cathedral at Ancona, and in S. Francesco dei Conventuali at Perugia. In Bologna there existed a school of carvers of stone crucifixes in the twelfth and thirteenth centuries, examples of which may be seen in S. Petronio and in the Museo Civico.

Lombardy.—After the northern plain of Italy was subdued in the sixth century by Alboin, and had received the name of Lombardy, order was gradually restored and the fertile soil yielded wealth enough to allow the erection of substantial churches, some of which survive. The insecurity of the land forced certain craftsmen to retire to the island of Comacina in the Lake of Como, and when Rodari, the Lombard king, began to build he took the fugitives under his protection and gave them employment. The conversion of the Lombards from Arianism in 590 had stimulated the movement, the first great work being the Cathedral of Monza. The Comacine style became the Lombard, which, indeed, is nothing else than Byzantine activity engaged in a *milieu* rich in classic tradition. Solid structure led to deep cutting in relief, and this helped forward the evolution of the free standing statue: representative reliefs are those on S. Michele at Pavia, and

throughout Lombardy others may be found, often interwoven with arabesques, griffins, fishes, and monsters, and occurring generally on façades, fonts, and pulpits. Before Balduccio's sojourn in Milan, sculpture had made little progress. The reliefs of Oldrado di Trissino on the Broletto, and the altar of S. Ambrogio in Milan; the façades of the Cathedral and of S. Zeno, and the font in S. Giovanni in Fonte in Verona; the façade of S. Michele at Pavia, and the various fragments now collected in the Castello at Milan, are the chief examples of early work.

Venice.—The early sculpture is strongly Byzantine in type. The introduction of Gothic architecture at the end of the thirteenth century caused a change in the character of decorative detail, but no sculpture worth notice was done other than that of the artists whose names are given in the following pages.

Tuscany.—The early work is chiefly in Pistoia, Lucca, and Pisa, and the most important examples will be described under the respective sculptors. Other noteworthy anonymous examples are a stone font with heads of animals, now in the Bargello, and the pulpit at S. Miniato in Florence; the pulpits of Groppoli and Barga; the sculptured frieze of S. Maria della Pieve at Arezzo, attributed to Marchionne (1216), S. Martin and the beggar on S. Martino; the outside reliefs, and the font of the Baptistery at Pisa; the statue of S. Michael on the Oratorio di S. Giuseppe at Pistoia; the font in the Cathedral at Massa Maritima; the façade of the Cathedral at Volterra; the altar in the Cathedral at Citta di Castello, and a relief in the Chapel of S. Ansano in the Cathedral at Siena. The reliefs on the façade of the Cathedral at Lucca were done by some of the Comacine sculptors, who were active in many other Tuscan cities. Andrea Pisano was the real initiator of the Florentine school, and Donatello and Luca della Robbia its chief

executants. Study of Andrea's work will reveal a richness of imagination and a purity of taste surpassed by few of his successors; his technique holds a middle place between the savage vigour of Giovanni Pisano and the sometimes frigid restraint of Donatello. Under his hand the bronze takes graceful forms, which exhale the passions and movements of the beings represented with greater dramatic power than those modelled by his great predecessors: but he just misses the touch which, in Donatello's major creations, evokes with such perfection the very self of saint or martyr or mail-clad warrior; and the tender grace of Luca's women, a grace which will always draw the workaday world more powerfully than mere technical perfection. The generation of sculptors which followed these masters rose to their opportunity, and produced that grand collection of masterpieces which make Florence the Mecca of Art. Mino, Desiderio, the Rossellini, and Benedetto da Majano produced work more perfect in technique than that of their forerunners; the master touch may be absent, but there is in compensation a grace of form and a beauty of execution unattained before. In treating of this great epoch the claim of Michelozzo is too often overlooked. The Chapel of the Crucifixion in S. Miniato, the Cossa Tomb in the Baptistery, the Tabernacle of Christ and S. Thomas on Or S. Michele, the altar in the Impruneta near Florence, and the Brancacci Tomb in S. Angelo a Nilo in Naples are striking examples of his genius. The figures which Luca and Donatello and Verrocchio modelled, fine as they are, would lose much of their beauty were they bereft of the harmonious setting Michelozzo has given them; and the form in which he cast the tombs above mentioned was taken as a model for the greatest of those which came later.

With Donatello the wave of Florentine art rose to its highest, and the impulse of his genius was so vigorous and lasting that the stream ran for several generations full and strong, with no disastrous reaction like that which followed on

the meteoric career of Michelangelo. The seed sown by Donatello was sound, and the soil rich with kindly nurture. The types which he left were normal, with the superadded touch of genius that was necessary for their continuance. Creations of the highest excellence, inspired by his work and by that of Luca, stand to the credit of Mino and the others, and ensure their immortality; but had these sculptors been set to frame their work after the model of the Moses, or of the Titanic forms in the New Sacristy, their failure might have been fully as disastrous as that of Bandinelli or Ammanati. As it was, the sculptors of the fifteenth century produced a vast number of works of a very high level of merit. Besides the great examples, there are hundreds of others—many anonymous—scattered about in the smaller towns. The momentum of the great revival continued operative up to the crisis of the sack of Rome, after which sculpture reflecting the characteristics of the golden time grew rarer and rarer, and any work of merit generally stood out as the one isolated achievement in a lifetime of effort otherwise featureless.

AGOSTINO DI DUCCIO

ALLEGORIES OF THE SCIENCES

S. Francesco, Rimini

ITALIAN SCULPTORS

A

Agostino di Duccio (Florentine, 1418–1481)

AGOSTINO may not have been the greatest sculptor of his generation, but he was undoubtedly the most original and fascinating. Unlike Niccola Pisano, who recaptured the grand style after centuries of obscuration and could trace clearly his descent, Agostino flits like Ariel across the art firmament, coming we know not whence and leaving no follower. Probably a pupil of Luca della Robbia, his earliest known work dates from 1442, a series of Reliefs on the front of the Cathedral at Modena, picturing scenes in the life of S. Gimignano, in which the influence of the Della Robbia teaching is evident. About 1446 he left Florence for Rimini, where he was employed by Alberti to assist Simone Ferrucci to decorate S. Francesco. This occupied him till 1454, his finest work being the Reliefs in the fourth chapels right and left. The piers of the one on the left are carved with eighteen figures typifying the sciences, the Trivium and the Quadrivium —Botany and Philosophy being especially beautiful. In the right-hand chapel the Reliefs represent the Planets and Signs of the Zodiac. Mercury should be specially noticed, as well as a curious representation of the four winds. The sense of movement in the figures, and the flow of drapery particularly, demonstrate the grace and richness of Agostino's genius; indeed, these exquisite figures are amongst the finest products of Italian

sculpture. In the first chapel on the right he carved, beside Ciuffagni's statue of S. Sigismond, a marble curtain held back by two most lovely Angels; and in the first on the left he made the Tomb which Sigismondo erected to his ancestors. It is a sarcophagus of antique form, poised on brackets, with two reliefs and an inscription on the front. The left-hand relief shows Pallas in the Temple of Memory, surrounded by the Malatestas in successive 'generations, beginning with Scipio Africanus and ending with Sigismondo. That on the right shows him as the hero of a triumph returning from victory in a chariot surrounded by captives.

About 1459 Agostino went to Perugia, where he produced in terra-cotta what is generally reckoned to be his masterpiece—the façade of the Oratorio di S. Bernardino. The central arch is filled above with a lunette in which the Saint stands in a mandorla of tongues of fire, with angel musicians and flying cherubs on either side. Above the arch are the griffins of Perugia enclosed in wreaths, and over the architrave Christ sits in glory. Tabernacles on either side contain the Virgin and S. Constantius, the Archangel Gabriel and S. Herculanus. On the pilasters of the arch are six angels and six virtues, which recall the figures at Rimini; but they have suffered more from time and from exposure to the rough climate of Perugia. The figures of Poverty, Chastity, and Obedience are of surpassing loveliness. The lintel is carved with reliefs of scenes in the Saint's life, also the spaces below the tabernacles. In the same fresh joyous spirit is his fine Relief of the Madonna in the Opera del Duomo at Florence, and that of a party of horsemen in a wooded landscape in the Castello at Milan; the landscape and the background being strongly reminiscent of the Chariot of Diana at Rimini. Other works ascribed to Agostino are a terra-cotta statue of the Madonna in the University, a Pietà in relief in the Cathedral, and some terra-cotta decoration in S. Domenico at Perugia; a Tabernacle in the refectory of the Ognissanti at Florence; a Relief of the Madonna (Auviller's bequest) in the Louvre, and replicas of the same at Berlin and in the Villa Castello at Florence;

MUSIC
S. Bernardino, Perugia

AGOSTINO DI DUCCIO
M. AURELIUS
Bargello, Florence

POVERTY
S. Bernarnino, Perugia

a magnificent head in profile, styled M. Aurelius, in the Bargello; a fragment of an arch with angels in the lunettes, and a Relief of angels (attributed also to the Maestro di S. Trovaso) in the Castello at Milan. It seems possible that this Maestro may have been Agostino himself, seeing that the altar frontals of exquisitely wrought children in relief in S. Trovaso at Venice, from which he derives his fame and title, resemble so strongly in spirit and execution the reliefs in S. Francesco at Rimini. The S. Giustina in the Victoria and Albert Museum—sometimes given to Donatello—is probably also by Agostino. The art of Agostino derives something of its charm from Donatello's influence and something from his association with the Della Robbias. His genius was nourished by both these streams, but its great charm lies in its originality. Doubtless he was influenced also by the atmosphere of Malatesta's court. Recent investigation has shown that Sigismondo was no abnormal monster—as Symonds and others have maintained, on no better authority than the terms used in the Papal impeachment. As a condottiere he was on a level with the other free captains of his age. But he was a scholar, a poet, and the friend of the most illustrious Humanists and artists of the time. Living in an atmosphere like this, Agostino was naturally led to give the highest place to the joy of life, and the visible beauty of the universe. These and the types of the sciences, which were so soon to transform the world, he clothed with the most graceful forms he could invent. Nor was he less studious when working at the shrine *Divæ Isottæ Sacrum*, or at the types of the Christian virtues at Perugia, or at the beautiful Relief of the Virgin in Florence. As a sculptor he retained many of the faults of his predecessors. His figures are often stiff and unduly lank, and betray a lack of anatomical knowledge. But all this may be forgiven for the sincerity and simplicity of his aim, which was manifestly to reveal the beauty of the visions which attended him, without trying to teach a lesson of any sort or kind.

Agostino di Giovanni e Agnolo di Ventura (Sienese, —1350)

These sculptors are sometimes described as Agostino e Agnolo Sanesi, and pupils of Giovanni Pisano. It is doubtful whether Giovanni actually taught them, but they certainly came under his influence, and they may have worked at the external sculpture at Orvieto, though there is no direct evidence.

It is said that, while they were thus engaged, Giotto saw their work and recommended them to Pietramala to execute the Tomb of his brother, Bishop Guido Tarlati, in the Cathedral at Arezzo. Guido was a warrior rather than a churchman: a leader of the Ghibelines, he assisted at the coronation of Louis of Bavaria at Milan in 1327, and was excommunicated in consequence. He died the same year. The tomb is a lofty Gothic structure with the effigy of the bishop lying above, and beneath are sixteen panels carved in relief with scenes of his life. Between the reliefs are figures of ecclesiastics which are considerably better in execution. It may be noted that within the arch above hang the curtains which afterwards, with the angels to draw them back, appear on so many monuments. The tomb was finished in 1330. There is a tradition that Giotto supplied the designs for the reliefs, and, though this is unsupported, the dramatic spirit and the pictorial style apparent argue the working of some influence other than that of the Sienese school.

Algardi, Alessandro (Bolognese, 1598–1654)

He was a contemporary and follower of Bernini. He began as a painter under Ludovico Carracci, but after he went to Rome in 1625 he took to sculpture and did statues of S. John and the Magdalen in S. Silvestro, and of S. Filippo Neri in S. Maria in Vallicella; and later a colossal group of the Decapitation of the Baptist in S. Paolo at Bologna. His

AMADEO

LUNETTE, CLOISTER DOOR

Certosa of Pavia

chief works are the fine Tomb of Leo XI, with figures of Prudence and Humility, in the left aisle of S. Peter's, and the Relief of Attila in the Cappella Leonina. In this last Algardi shows how strongly he was influenced by the Bolognese painters: violent action, tempestuous draperies, facial contortion, clouds and flying forms—winged and otherwise—are crowded into the panel, and to bring order into such a chaos needed powers beyond Algardi's. The small Reliefs over the Apostles in the Lateran are by him; also some heads in S. Carlo at Genoa. At S. Kensington the marble bust (8883) is his, but those of Alex. VIII and Innoc. X, though in his manner, are unauthenticated. That of Card. Zacchia in the Berlin Museum; the seated statue of Innocent X in the Palazzo dei Conservatori at Rome, and the busts of members of the Frangipani family in S. Marcello, are later works.

Amadeo, Gio. Ant. (Milanese, 1447–1522)

Amadeo was the most famous of the Milanese sculptors, and probably learned his art at the Certosa, where he and his brother Protasio were working as early as 1466 under the Mantegazzas. His work there is difficult to identify, as, like many of his contemporaries, he worked more or less after the laws of local convention. There is, however, a signed Relief by him over the door leading from the church into the small cloister, and this gives a standard for identification. The decoration of the borders and pillars is finer work than the figures in the lunette. In 1469 he left the Certosa with Protasio and, during his absence, made the Tomb of Lanfranc, the Italian jurist, who ultimately became Archbishop of Canterbury, in S. Beato Lanfranco, near Pavia. Six slender columns support a sarcophagus sculptured in relief, and on the superstructure are other reliefs of the life of Christ. He next went to Bergamo, where he designed the Memorial Chapel for Bartolommeo Colleone, and executed the Tomb of his daughter, Medea Colleone, who died in 1470. The exterior decoration is even more sumptuous than that of the

Certosa, and no one but a consummate artist could have treated in this limited space such abundant detail without marring the harmony of the plan. The *putti* musicians are delightful, and under the windows the story of Genesis is treated *pari passu* with the labours of Hercules. In Colleone's own tomb Amadeo was less successful. Its proportions are unsymmetrical, and the sculpture and architecture harmonize imperfectly. In Medea's tomb he shows distinct originality. She is clad in a brocade robe, with a string of pearls round her long slender neck. The face, in no way beautiful, is finely modelled; the eyes are closed and the arms crossed. Until he finally left the Certosa, Amadeo probably worked there at intervals. In 1482 he made, in the Cathedral at Cremona, a shrine commemorating four Christian martyrs who suffered under Claudius II in 271. The shrine was broken up, and eight of the reliefs now form the decoration of the pulpits. Other important works partly from his hand are the Borromeo Tombs on Isola Bella. That of Gio. and Vitale Borromeo is one of the finest in Lombardy, and the figures of warriors on the piers are Amadeo's best statues. The other tomb, that of Camillo, is less imposing. On both tombs the varying quality of the work shows that assistants worked upon these monuments. Before he left the Certosa, Amadeo had made a new design for the façade; but this was not adopted till 1490, when he became chief director, and from this date he was engaged on the church till 1501. The record of his activity at this time is exceedingly difficult to follow. He was certainly associated with Briosco over the central door, but he failed to carry out his part of the contract. The Reliefs on either side are probably from his design, but they were largely carried out by Briosco and Agostino Busti. They represent the foundation of the Grande Chartreuse near Grenoble by S. Bruno, and of the Certosa by Gian Galeazzo Visconti. The frieze of the central portal is decorated with medallions of angels bearing the instruments of the passion, certainly by Amadeo; as are also the Reliefs of kneeling priests and angels adjoining the door, and the square reliefs on the façade, just above the basement, the best of these

AMADEO

DETAILS OF FAÇADE

Certosa of Pavia

being the raising of Lazarus, Christ among the Doctors, the Resurrection, the Adoration of the Magi, and Christ derided by the Jews. His best work is in the four large windows, the ornamentation of which is the finest specimen of Lombard decorative sculpture. Other work of this period is the decoration of the Old Sacristy Door, with Relief of the Resurrection in the lunette, portrait medallions above, and on the pediment a curious version of the Temptation of S. Antony; no woman is shown, holy men on one side and satyrs and monsters on the other. Over the lavatory door he did a Relief of Christ washing the Disciples' Feet, and other portrait medallions. He was concerned in Gian Galeazzo's Tomb, which was chiefly carried out by Gian Cristoforo Romano, and made the lavabo in the small cloister. Later he did the Memorial Tablet of Branda Castiglione in S. Maria delle Grazie at Milan; the Tomb of Guido Castiglione at Castiglione d' Olona; a lavabo in the Carmine; a relief on the Salimbeni Tomb in S. Michele; a Madonna in the Archbishop's palace, and the Bottigella Monument in the University at Pavia; and Reliefs of the Adoration and the Flight into Egypt in the Museo at Parma. In the Cathedral at Cremona are reliefs of S. Imerio distributing alms, S. Antonio, S. Jerome, and the Flagellation.

In 1502 he was working at the Cathedral at Pavia, after which he repaired to Milan, where he remained till his death. The downfall of Ludovico Sforza proved disastrous to Milanese art, and in his later years Amadeo did little more than give occasional advice to those in charge of the Cathedral works. Many examples in Lombardy are attributed to him. Of those in the Castello at Milan, the finest are a tabernacle with Christ bound, S. Cristoforo, and a Tondo of the adoration of the infant Christ. The last named, together with another Tondo in the Louvre, are portions of the Tomb of the Martyrs at Cremona.

In sculpture Amadeo was a thorough exponent of the Humanist spirit, striving to reveal beauty as a supreme aim. If he fails, it is because of his imperfect training, and not from want of insight. In his day the mental range of the sculptor

was necessarily a limited one, and the simplicity with which Amadeo and his fellows set about their task is their most alluring charm. A prime instance of this is the rendering on the façade of the Colleone Chapel of the story of Adam and the Fall beside the Labours of Hercules. He would hardly have combined these stories — so incongruous to modern sentiment—with any set purpose, in spite of the over-laboured gloss of Symonds, which suggests that he may have purposed to contrast the vicarious sacrifice of the Christian dispensation with the valiant struggle of the Hellenic demi-god. But had this been his aim, he would have in no way contradicted the sentiment of his age. Men talked everywhere about the new learning, and Amadeo no doubt was caught up by the intellectual whirlwind; but nothing in his record or in the character of his work disposes us to believe that he willed to impress any hidden doctrinal meaning upon his carvings. It was enough for him to set up Divus Julius and Divus Trajanus on the Chapel as Bergamo, and to carve medallions of Alexander, Hercules, and Pompey alongside Judas Maccabeus on the façade of the Certosa, because they seemed to fit in with his scheme of decoration.

Ambrogio di Milano (Milanese—Working, 1475)

He was doubtless one of the host of sculptors trained on the Cathedral, but he left Milan early and is chiefly known by what he did in the Palace at Urbino and in Ferrara. At Urbino his work is entirely decorative, and the exquisite ornamentation of the cornices, chimney-pieces, and pilasters prove him to have been a rare artist. His designs are by no means conventional; observation will show how closely these charming creations conform to nature, and how dexterously Ambrogio developed and ennobled the types which were the roots of his scheme. He worked about 1474: in some parts of the Palace the Della Rovere arms appear, and this work must be of a later date.

In S. Giorgio fuori le Mura at Ferrara, in collaboration with Antonio Rossellino, he made the Tomb of Lorenzo Roverella, Bishop of Ferrara (1475). This is strictly on the Florentine model, and the technique throughout is admirable.

The effigy reclines on a sarcophagus under an arched recess, S. George and the dragon surmount the arch, with *putti* on either side; and within the arch is a circular group of the Virgin, Christ, and Angels. The statues of the Baptist and S. Jerome are very fine. In Venice, Ambrogio worked on the decorative carving in S. Michele (1470), S. Giobbe, and S. Maria dei Miracoli; in the Cathedral at Spoleto he did the Tomb of Francesco Orsini and the Reliefs on the font; and at Fano the richly decorated Door of S. Michele.

Ammanati, Bartol. (Florentine, 1511–1592)

He was first a pupil of Bandinelli, and then went to study under Sansovino at Venice. Probably his earliest work is that in Padua (1540). A gigantic figure in the court of the Palazzo Aremberg and the Tomb of the jurisconsult Benavides in the Eremitani: the last a fine work with the effigy of Benavides surrounded by allegorical figures. In 1550 he went to Rome, where he did some well-modelled terminal figures in the garden of the Villa Papa Giulio, and the Tomb of Cardinal dei Monti and his father in S. Pietro in Montorio. On his return to Florence he made the group of Hercules and Antæus for Tribolo's fountain at the Villa Castello, and a colossal figure for the upper garden. From 1557–1571 he was engaged on the fountain in the Piazza della Signoria. The central group of Neptune is ineffective, probably because he forced his style into an imitation of Michelangelo, and the nymphs round the basin are still worse. Their limbs have little relation to their shapeless bodies, and their heads are many sizes too small. The Reliefs of putti wreaths and birds on the pedestals are the best details. He also did small replicas of Michelangelo's Moses, and Leda in the Bargello, and the Tomb of Bindo Altoviti in

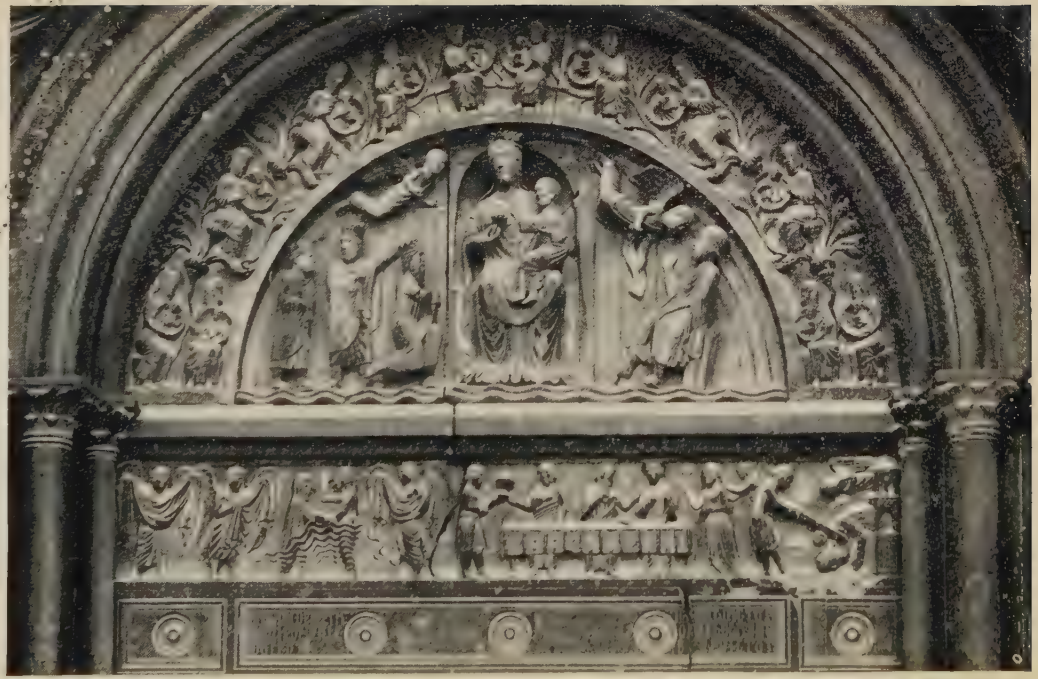
SS. Apostoli. Attributed to him is the Tomb of the kinsfolk of Gregory XIII in the Campo Santo at Pisa.

Angelo e Francesco di Pietro (Sienese—Working, 1362)

The beautiful Gothic Tomb of S. Margaret in S. Margarita at Cortona, hitherto ascribed to Giovanni Pisano, is now generally recognized as the work of these masters. The pietistic sentiment of the figures is eminently suggestive of the contemporary Sienese school. The tomb stands on twisted columns, on the capitals of which are figures of Christ and the Virgin. The effigy lies on a sarcophagus, on the lid of which are carved six Reliefs of scenes in the Saint's life, rendered with an archaic simplicity quite unlike Giovanni Pisano's style.

Antelami, Benedetto (Parmesan, end of Twelfth Century)

Antelami was the most advanced of the pre-Pisan sculptors. He is chiefly known by his Reliefs on the doors of the Baptistery at Parma (1196). On the eastern door the pilasters have the Labourers in the Vineyard; the lintel, the Resurrection; the lunette, Christ with the instruments of the Passion, bordered by Saints. On the northern door the pilasters show the ancestors of Jesse and Joachim; the lintel, scenes from the life of the Baptist; the lunette, the Adoration of the Magi, bordered by the Prophets. The lunette of the southern door is a curious allegory, perhaps taken from the story of Barlaam. A youth sits in the branches of a tree eating honeycomb, and below two animals are gnawing the trunk, while a fiery dragon waits to devour the youth when he shall fall. An earlier work of his (1178), a panel representing the Descent from the Cross, is now built into the wall of the Boiardi Chapel of the Cathedral: it shows



ANTELAMI

LUNETTE, BAPTISTERY DOOR

Parma

certain Byzantine characteristics from which his later work is free. Three carved capitals by him are in the Museo, portions of the dismantled pulpit. The dramatic expression of these is marked, and the sense of motion is admirably rendered. That he had a sense of beauty is quite clear, from the treatment of the figure of the Virgin and the floral ornament of the borders and pilasters.

Antelami's history is a blank, but from his name it is probable that he came from Antelami, a region near Varese, and was a member of a guild of sculptors analogous to the Comacini. His work is unknown outside Parma, but the Reliefs and Statues on the doorway of the Cathedral at Borgo San Donnino, and the Madonna on the Campanile, are in his style. The allegories of the Months inside the Baptistery at Parma are most likely the work of his assistants; also the interior lunettes representing the Flight into Egypt, the Presentation, and Paradise.

Aquila, Andrea di (Neapolitan—Working, 1446–1458)

Little is known of his life, but he was almost certainly a pupil of Donatello in Florence. His chief work was done on the Arch of Castel Nuovo at Naples, where he wrought the Relief of King Alfonso surrounded by his nobles. In S. Maria del Soccorso at Aquila the decoration of the altar and the Madonna in the lunette are probably by him. His work is often confused with that of Silvestro d' Aquila.

Aquila, Silvestro di (Neapolitan—Working, 1480–1505)

He was a follower of Desiderio da Settignano, and may have been taught by him and Andrea Bregno. In 1480 he did the Tomb of Cardinal Agnifigli in the Cathedral at Aquila, and in 1496 the fine Monument of the Countess

Montorio Camponeschi (Periera) in S. Bernardino. Both of these tombs are closely imitated from Florentine originals, and in the last named the disposition of the effigies is curious. The mother lies upon the sarcophagus and the child beneath it, both of them beautifully carried out. In the same church he did the Tomb of S. Bernardino, who died at Aquila in 1444. It is a huge pile of masonry covered with details of the usual kind. The figures, except that of the Holy Child, are theatrical and poorly executed. Other works of his are a Madonna in terra-cotta, also in S. Bernardino; a S. Sebastian in wood in S. Maria del Soccorso; Madonnas in S. Marciano and in the Church of Collemaggio; a Mater Domini at Chieti.

Arnoldo, Alberto (Florentine—Working, 1351)

He was a Lombard by birth, and a pupil and assistant of Andrea Pisano, whom he helped in the Reliefs on the Campanile; but his chief work was the marble decoration of the surface. In 1359 he was made chief of the works on the Cathedral. His two pieces of sculpture extant are the small half-length Madonna in relief on the outside of the Bigallo opposite to the Baptistery, 1361, and the life-sized group of the Madonna with Angels on the altar of the Bigallo Chapel, 1364, which for a long time was attributed to Andrea Pisano.

Arnolfo di Cambio (Pisan, 1232–1300)

Arnolfo was one of the most distinguished pupils of Niccola Pisano, with whom he worked on the Siena pulpit. Later on, when he was free to choose his own course, he forsook sculpture almost entirely and became one of the greatest architects the world has ever seen. In 1277, when he was in Naples in the service of Charles of Anjou, a petition was sent by the magistrates of Perugia to the king asking him to allow Arnolfo to go to help with the fountain which the Pisani were making. Charles apparently assented, and promised a block of marble as a contribution. Arnolfo

certainly did a part of the fountain, but how much is uncertain. He left three authentic works, and designs for several others. His most famous achievement was the Tomb of Cardinal de Braye in S. Domenico at Orvieto, which was finished after 1282. Both in architectural and sculptural design this tomb is fine. The framework of mosaics and twisted columns, the effigy of the cardinal, the angels, the majestic Madonna and attendant saints, and the general architectural design, are admirable in composition. A trifling stiffness and want of continuity may appear in the junction of the upper and lower parts, but it must be borne in mind that this tomb is an early effort, and the starting-point of the series of tombs which culminated in the triumphs of the Quattrocento. The statues of S. Dominic and of S. Peter and the Cardinal are in the style of Giovanni Pisano, and the curtains over the effigy are drawn back by tonsured youths and not by angels.

In 1281 he went to Rome, and in 1285 he completed the Gothic Ciborium in S. Paolo fuori le Mura, one of the treasures which escaped destruction when the church was burnt in 1823. Apart from the intrinsic beauty of the work, the trefoils, the pointed cusped arches, the wheel windows, and the foliated capitals are most interesting, as showing how completely Arnolfo had assimilated the Gothic element of Niccola's genius. Its erection probably hastened the temporary triumph of the Gothic style in Rome; but, as the sequel showed, this triumph was short-lived. The ciborium is a graceful canopy supported on four columns. The Tuscan side of Arnolfo's genius appears in the finely carved heads on the capitals of these, and in the statues of the saints and donor. In the spaces above the arches are figures in relief; one of which, Eve plucking the Apple, is exceedingly beautiful —the figure must have been modelled from reminiscence of some effigy of Venus; and opposite is Adam rebuked by the Almighty. On another side are Cain and Abel making their offerings. The whole fabric is sumptuously decorated with mosaics, which probably were designed by the painter Pietro

Cavallini. The keystone of the vaulted dome is a detail of extraordinary beauty, a large floriated cross surrounded by four angels with outspread wings. The ciborium in S. Cecilia in Trastevere (1293) is now accepted as Arnolfo's; but it is inferior, in proportion as well as in details, to his other. The cusped arches are flattened unduly, and the sculpture of the figures at the angles is coarse. Ascribed to him are the effigy of Cardinal Annibaldi in the Lateran, and two Angels and the Tomb of Boniface VIII in the crypt of S. Peter's. Of the last he may have provided the design, but, judging from its style, it may more reasonably be assigned to one of the Cosmati. Also some fragments of an early adoration in the Oratorio del Presepio in S. Maria Maggiore.

Aspetti, Tiziano (Venetian, 1565–1607)

A follower of Alessandro Vittoria. His chief works are the Moses and S. Paul on the front of S. Francesco della Vigna at Venice and two angels on an altar inside, a figure of Atlas in the Library, some bronze busts in the Archæological Museum, and the caryatides of the chimney-piece in the Sala dell' Antecollegio in the Ducal Palace. In S. Antonio at Padua he did a figure of Christ on one of the holy water stoups by the main entrance (1580).

Auria, Dom. (Neapolitan, 1550–)

He was a pupil of Giovanni di Nola, and subsequently his assistant. His chief original work is the Relief of the Assumption of the Virgin on the high altar of S. Giovanni a Carbonaro at Naples.

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Balduccio, Giovanni (Pisan—Working, 1339)

BALDUCCIO was in all probability a pupil of Andrea Pisano. His earliest known achievement is a pulpit in the Church of S. Maria at Casciano near Florence. The figures are rude and ill-proportioned, and his Tomb of Guarnerio degli Interminelli, the son of Castruccio Castracane, who died in 1322, in the Church of S. Francesco at Sarzana, shows a great advance. The architectural design is well-proportioned and the figures are lifelike. Shortly after this Balduccio went to Milan to execute the Tomb of Peter Martyr in S. Eustorgio. Azzo Visconti had passed some time in Florence and, being struck by the vast superiority of its sculpture to that of Milan, he called in Balduccio, who thus carried Tuscan art to Milan. Balduccio began the tomb in 1336, and four years later he completed it. This magnificent work gives him high rank as a sculptor, and the fine proportions of the setting show him to have been also a master of design. The sarcophagus is supported on eight figures of the Virtues exquisitely carved: some of them bear resemblance to the Virtues on S. Augustine's Tomb at Pavia. At the left-hand angle of the front of the sarcophagus is the figure of S. Ambrose, and reliefs and statues follow alternately. The tomb is completed by a graceful series of arched canopies filled with statuettes. The reliefs are of unequal merit, those on the west side being by far the best; but even in these the crowd of figures introduced shows a distinct relapse from the eloquent simplicity of Andrea Pisano on the Florentine

Campanile. There are many works, strongly Tuscan in character, in Milan dating from this period, and the best of these may be assigned, at least in part, to Balduccio, though unsigned. The Tombs of Gaspare, Uberto, and Stefano Visconti in S. Eustorgio, and the Reliefs of the story of the Magi, and the ancona of the High Altar; the Tombs of Aliprandi and Settala in S. Marco are the best of these. The same hand probably carved Stefano Visconti's Tomb and that at Sarzana, and in all the reliefs the short, large-headed figures recall those on S. Peter Martyr's Tomb. The Settala Monument is of the conventional jurisconsult type. The effigy lies above, and below he is teaching his pupils. The figures on the sarcophagus may well be Balduccio's. Azzo Visconti's Tomb (1339), formerly in S. Gottardo, is broken up; it is attributed to Balduccio, and a few fragments are in Prince Trivulzio's collection. In S. Bassano at Pizzighettone are three Reliefs, and in the Castello at Milan some decorated door lintels from the dismantled Church of S. Maria in Brera; outside the Cathedral at Cremona statues of the Madonna, S. Omobono, and a bishop, and in the Castello at Milan many anonymous fragments suggest his hand.

Bamboccio, Antonio (Neapolitan, 1351–1422?)

He was trained as an architect, and built the florid Gothic façade of the Cathedral at Naples in 1407. Over the door he carved the statue of his patron, Cardinal Minutolo, kneeling before the Madonna, with S. Peter and S. Gennaro. Inside, Bamboccio did his tomb, and also one to Cardinal Carbone, dated 1405. The last named, in the style of the Angevin tombs in S. Chiara, is the better of the two. He also did the Tombs of Penna and the Princesses of Durazzo in S. Chiara. In the same style, but superior in every respect, is his Tomb of Queen Margaret, dated 1412, in the Cathedral of Salerno. Her effigy lies on the sarcophagus, which is carved with a relief showing her in life surrounded by her court. In the Museo of S. Martino is the Tomb of

Ludovico Aldemoresco, the High Admiral of King Ladislas, dated 1420. It is overwrought with bizarre details. The knights who support the sarcophagus have Turkish head-gear, and the reliefs are a confused mass of soldiers, angels, women, pages, banners, and horses, all crowded round the Virgin and S. Catherine.

Bandinelli, Baccio (Florentine, 1488–1560)

Bandinelli has always been a favourite object of attack by critics and biographers. After making full allowance for prejudice and exaggeration, and dismissing as a fable the legend of his destruction of Michelangelo's cartoon, his record as a man is not a good one, and those terrible masses of maltreated marble which survive demonstrate his quality as an artist. Florence, in Bandinelli's youth, was filled with the creations of her greatest men, but he was insensible to their influences, though he was a fair draughtsman with a sufficient knowledge of anatomy. In 1515 he did the Statue of S. Peter for the Cathedral. Cardinal dei Medici was now Pope as Leo x, and Bandinelli, hoping to win his patronage as a Florentine, rushed off to Rome; but Leo, who had a true eye for art, and had seen the clay Hercules which Bandinelli had made in the gala decoration when he entered Florence in 1514, sent him to occupy himself over the decoration of the Santa Casa at Loreto. He probably returned to Rome, but nothing is heard of him till 1525, when he made a replica of the Laocoon which Pope Clement vii, also a Medici, presented to Charles v. It is now in the Uffizi, and is a good piece of work. After the sack of Rome and the fall of the Medici, Bandinelli withdrew to Loreto as Andrea Sansovino's assistant, and after Andrea's death in 1529 he finished the Relief of the Birth of the Virgin. In 1530, when the Medici were reinstated in Florence, Bandinelli hastened to offer his services to the new rulers, and became the favoured sculptor of the court. The frightful Hercules and Cacus, which still disfigures the Piazza, marks his activity. Something, however,

may be forgiven him, in that the imperfections of this statue elicited Cellini's masterpiece of vituperation. In 1540 he completed the Statue of Giovanni delle Bande Nere in the Piazza S. Lorenzo, and helped to convert the Palazzo Vecchio into a ducal residence, which contains by him: Leo x (finished by Vincenzio dei Rossi), Giovanni dei Medici, and Duke Alessandro; also a Coronation of Charles v by Clement viii. In the cloisters of S. Croce he did the seated Figure of God the Father (1549). During this period Bandinelli was working at intervals in Rome. He secured the commissions for the Tombs of Leo x and Clement vii in the Minerva by underhand dealing (1535), the work having been promised to Alessandro Lombardo. He designed these tombs on the lines of the classic triumphal arch, and this plagiarism was probably much happier in effect than any original effort would have been. Leo's statue is by Raffaele di Montelupo, and Clement's by Nanni di Baccio. Bandinelli did the apostles in the side arches, figures which suggest the Hercules, in conventional Biblical attire. He worked on the High Altar of the Cathedral at Florence, and the Reliefs on the circular choir enclosure. The Adam and Eve (1551), which formed part of the decoration, were removed in 1722 as an offence against Christian decency. The figures in relief on the choir enclosure are noble and dignified, so it will surprise no connoisseur that critics generally now assign them to his assistant Bandini. It remains only to notice two Pietàs—one in the Annunziata and one in S. Croce—in his worst manner; a bust of Cosimo i, and his own portrait, both in the Bargello. A Bacchus in the Pitti, and many of the small bronzes in the Bargello, are his.

Bandini (Giovanni dell' Opera) (Florentine, 1527–1594)

He was a pupil of Bandinelli, and probably did the greater part of the Figures in Relief on the choir enclosure in the Cathedral at Florence—as they strongly re-

semble his two fine Reliefs, the Presentation and the Marriage of the Virgin, in the Gaddi Chapel of S. Maria Novella. The best of the figures, that of Architecture, on Michelangelo's Tomb in S. Croce, was also done by him in 1572. He did a fine Bacchus in the Bargello, and Statues of S. James and S. Philip in the Cathedral; also the Bust of Ferdinand I for the Loggia of the Uffizi, and the Equestrian Statue of the same prince at Leghorn.

Barisano di Trani (Apulian, 1160–1179)

The most eminent of the early bronze workers whose work can be identified. His name appears on the northern Cathedral doors of Monreale (1186), and those of Trani and Ravello are probably by him. Some of his reliefs show traces of Byzantine influence, and it is interesting to mark his efforts after a greater freedom of style. On the doors of Trani the panels of S. Eustace on horseback accompanied by a dog, and of two warriors fighting with clubs, are full of life. He is, on the whole, inferior to the creator of the doors of Benevento, of which many of the panels—notably the Salutation, the Circumcision, Christ walking on the Sea, and the Ascension—are of extreme beauty. The doors of Benevento date from 1150, of Trani from 1160, and of Ravello from 1179.

Baroncelli, Niccolò (Florentine, –1453)

Baroncelli was a pupil of Brunelleschi, and seems to have worked with Donatello as a bronze caster at Padua. In 1443 he was summoned to Ferrara by Duke Borso, where he made an equestrian Statue of Niccolò d' Este, which was perhaps finished before Donatello's Gattamelata at Padua. Niccolò did the horse, and was known afterwards as "Niccolo del Cavallo." In 1450 he did a seated Statue of Duke Borso, but both these statues were destroyed during the revolution of 1796. In 1450 the authorities of Ferrara asked Donatello to

execute for them five bronze statues for the Cathedral, but he refused the task, so the work was given to Niccolò. He did the five statues, now in the right-hand transept of the Cathedral,—the Crucifixion, the Virgin, S. John, S. George, and S. Maurice. Donatello's influence is apparent in these figures, and the figure of the Virgin is one of great beauty. Apparently Niccolò left the S. George, the S. Maurice, and the statue of Duke Borso unfinished at his death, as it is on record that they were completed by his son Giovanni and his son-in-law Domenico di Paris, in 1466.

Bartolo, Giovanni di—"Il Rosso"

(Florentine—Working, 1419–1451)

He was working on the Campanile at Florence from 1419 to 1422 as an assistant of Donatello, and did a part of the group of Abraham and Isaac. His name is also inscribed on the base of the Statue of Obadiah on the west side, a work which up to 1831 had been ascribed to Donatello, and he probably did the Moses and Joshua (E). In 1424 he left Florence, and made the Brenzoni Monument in S. Fermo Maggiore at Verona, a tawdry creation characterized by a false note of devotion and manifest insincerity of purpose. Possibly he may have been concerned with the beautiful Reliefs in S. Anastasia generally assigned to the Master of the Pellegrini Chapel. Afterwards he was commissioned by a certain Mauruzi to decorate the façade of the Church of S. Niccolò at Tolentino. This he carried out in a style which suggests that he must have seen the façade at Orvieto. In one tympanum is a relief of the Virgin with S. Augustine and S. Niccolò, and in another a member of the Visconti family posing as S. George and slaying the dragon. The proportions of the façade are fine and harmonious, and show that Giovanni had a true eye for design; but much of the decorative carving must have been done by assistants. Altogether it is one of the most important achievements in ornamental sculpture executed in the early part of the fifteenth century.

Beccafumi, Domenico (Sienese, 1486–1551)

Beccafumi, in his later years, took to modelling, and made the eight candle-bearing Angels which occupy the brackets on the pillars of the choir of the Cathedral at Siena. They are artistically about on a level with Beccafumi's paintings.

Begarelli, Antonio (Modenese, 1498–1565)

Begarelli worked in clay after the manner of Alfonso Lombardi and Mazzoni. Nothing definite is known of his training. His achievements are very unequal in merit; his heavy masses of coloured clay resemble anything rather than flowing robes, and his attempts at composition with life-sized figures are often disastrous. His Deposition in S. Francesco at Modena is his best work. The women who attend the fainting Virgin are admirable in modelling and expression, but this successful detail accentuates the vicious scheme of the whole, and shows a composition split into two conflicting motives, with little or no relation one to the other. In S. Pietro is a Pietà which is far better, being less elaborate; also six statues of saints, and a Madonna seated on clouds with saints and angels. In S. Domenico, S. Agostino, and S. Maria del Carmine are groups of the Mortorio type, and in the Museo a Madonna. At Parma, in S. Giovanni, are four glazed terra-cotta statues—the Madonna, S. John, S. Benedict, and Elizabeth and the Baptist; and at Carpi a Madonna in S. Crocefisso. Tuscan spirit had little direct influence on Modenese art, which was more affected by Michelangelo's teaching in Rome, brought into the Emilia by Tribolo's activity at Bologna in 1525.

Bellano, Bartolommeo (Paduan, 1430–1492)

Bellano was a Paduan artist employed by Donatello in his work at S. Antonio. He is best known by his

series of Reliefs in the choir of S. Antonio (1488), which are greatly inferior to his master's, and to those of Riccio, his pupil, who did two other reliefs of the series—the Judith, and David and the Ark. Bellano's fault is the overcrowding of his subjects: perhaps he derived this from Donatello's later works, and if all reliefs were like Bellano's the question, whether this method is legitimate as a vehicle of pictorial expression, would certainly be decided in the negative. He also did the Monument to the De Castros, legists, in S. Maria dei Servi; and one in S. Francesco at Padua to Pietro Roccabonella, a jurist, which has been broken up. He is represented writing on one relief, and on the other are the Virgin and Saints. This monument was finished by Riccio after Bellano's death.

Pope Paul II employed Bellano to remodel the Palazzo Venezia in Rome. He did a Bust of the Pope and also a bronze Statue—since destroyed—for Perugia in 1466. At Padua he did the Tomb of Roycelli, and perhaps that of the Gattamelatas in S. Antonio; S. Niccolò in the Church of S. Niccolò; a Pietà in S. Pietro; the Castro Tomb in S. Maria dei Servi; S. Benedict in S. Benedetto; a Madonna in the Museo, and another in the Eremitani. Some small bronzes in the Museum at Berlin and in the Bargello are attributed to him.

Certain critics hold that Bellano carried Donatello's style to Venice, and helped to form the school of the Lombardi; but the chiefs of that family give evidence of innate qualities which would render them independent of such a teacher.

Bernini, Lorenzo (Neapolitan, 1598–1680)

A hundred and twenty-three years elapsed between the birth of Michelangelo and that of Bernini; the gulf between the intellectual outlook and the realised achievements of the two men seems immeasurable, yet it is one of the commonplaces of criticism that Michelangelo let loose the torrent of exaggerated expression, and that the carven images with which Bernini filled the world are but the

legitimate outcome of the Night and Morning and the Last Judgment. Michelangelo, no doubt, quickened the pace, and led his successors to lay a task of expression on marble it could hardly bear; but the vast divergence between his work and Bernini's springs not from one man's idiosyncrasy, but from the fundamental change in the outlook of Catholicism, the dominant mental force of the time. At various epochs Michelangelo's work gives back an echo of the world's utterances: he wrought as the meteoric nature within him commanded. Bernini was born into a world recently swept by a political and religious whirlwind; when the rulers of the Church saw that a new style of ecclesiastical art was necessary to the new order of things, so they called on Bernini to give them what they wanted. The Jesuits, who had the matter in hand, decided that the simplicity and purity of the Quattrocento Tuscans would be of no service: it was too vague and immaterial to appeal to the gross multitude, and help win their obedience. Religious art must be more in sympathy with the temperament of the average sensual man, and for good or evil Bernini was at hand.

His activity was enormous; he had a sure eye and a rapid hand. Finely finished as his statues are, delicate as is the treatment of flesh, the labour of the file never appears. His earliest productions are amongst his best; they are by no means mere replicas of the mannered and effete sculpture of the age of Paul v, for they show balance of proportion and a strong sense of beauty. David with the Sling, Apollo and Daphne, and Æneas and Anchises in the Villa Borghese are wonderful feats for a youth under twenty. The Ludovisi Rape of Proserpine, now in the Villa Borghese, shows him with still more complete command of his medium. The Statue of S. Bibiena on the high altar of her church is one of his best single figures, though bearing traces of the hysteric mood which makes his later works intolerable. It was about 1630 that Urban VIII set him to work on the great bronze canopy which still disfigures the space beneath the dome in S. Peter's. The metal of which it was made was taken from the Pantheon,

and the failure which attended Bernini's efforts to give it symmetry in its new form was a just vengeance on such ignoble pilfering. Urban next commissioned Bernini to execute the Barcaccia fountain in the Piazza di Spagna, and the Tritone in the Barberini, and later the great fountain in the Piazza Navona, an imposing composition with figures free from exaggeration. Bernini also prepared the designs of the Fontana di Trevi, which was carried out a century later. A fine work, probably of this period, is the Salutation in the Cathedral at Savona, recalling Luca della Robbia's version in S. Giovanni fuori civitas at Pistoia.

Urban VIII removed from Mantua the body of the Countess Matilda, and the Tomb which Bernini made for her in S. Peter's is his best. It follows Rossellino's lines, but the recumbent effigy is replaced by two child angels holding a highly decorated label, and under the arch stands the statue of the countess.

His two other monuments, the Tombs of Urban VIII and Alexander VII, are faulty and meretricious: a mixture of bronze and parti-coloured marble, solid shapeless draperies, and monitory skeletons. The figure of Urban has a certain dignity, and the Charity is inoffensive. The Justice is a ridiculous figure, overwhelmed apparently by the weight of her sword. On the Tomb of Alexander the Pope's effigy is characterless, and the Virtues in front are merely blowsy overgrown women. The defects of these tombs are intensified by comparison with that of Paul III by Guglielmo della Porta, which adjoins them. In the Ecstasy of S. Teresa in S. Maria della Vittoria, Bernini reaches the lowest depth of hysterical emotion. A scoffer might view this group with indifference or even satisfaction, but to the religious mind it must be painful and revolting. In decorative work he was at his worst in the costly covering of the Chair of S. Peter.

Various other works by Bernini may be noted: a Statue of Daniel and one of Habakkuk in the Chigi Chapel of S. Maria del Popolo; one of S. Gaetano in the Sistine Chapel of S. Maria Maggiore; a marble Relief in S. Francesca

Romana; S. Lorenzo in the Palazzo Strozzi in Florence; a Pietà in the Corsini Chapel at the Lateran; the Angels on the bridge of S. Angelo; the Reliefs, and perhaps the Statue of Constantine, in the Portico of S. Peter's; S. Longinus under the dome; the Effigy of Ludovica Albertone in S. Francesco a ripa; the Magdalen and S. Jerome in the Chigi Chapel of the Cathedral at Siena; and Urban VIII. in the Capitol.

As a portraitist Bernini took a higher place. His Bust of Costanza Buonarelli in the Bargello; of an Old Woman in S. Lorenzo in Lucina in Rome, of Francesco d' Este in the Museo at Modena; of Cardinal Scipio Borghese in the Accademia at Venice, and a series of effigies of members of the Comaro Family in S. Maria della Vittoria at Rome are all of considerable merit. Bernini's technical dexterity was marvellous, and this he succeeded in imparting to his pupils, and in securing the survival of his style of portrait sculpture, while his florid allegories and posturing saints have justly fallen into disrepute.

The fine bust of Cromwell, now in the House of Commons, was probably done by one of the assistants employed by him during his long sojourn in Paris. See Appendix, B.

Bernini, Pietro (Florentine, 1562–)

He seems to have gone early to Rome, and to have helped in the decoration of the Vatican and of the palace at Caprarola. In 1584 he went to Naples, where his son Lorenzo was born in 1598. His chief works there are the Carita in the Church of Monte di Pieta; SS. Peter and Paul in the Brancacci Chapel in the Cathedral; a Baptist in S. Maria Nuova; S. Matthew in the Gesù Nuova; SS. Bartholomew and Simon in S. Filippo Gerolomini; a Madonna in the Museo of S. Martino. In Rome he did an Assumption and some caryatid figures in S. Maria Maggiore, and a Baptist in S. Andrea della Valle.

Bertoldo di Giovanni (Florentine, 1410–1491)

Bertoldo was in many ways the most remarkable of Donatello's pupils. In spite of his long life he left little work, but he was the friend and companion of his master's old age; he had a large share in the completion of the S. Lorenzo pulpits; and he formed the link between the earlier and the later revival of sculpture from the fact that Lorenzo dei Medici made him the director of the school of art, which numbered Michelangelo amongst its earliest pupils. Nothing is known of Bertoldo's early association with Donatello; but it is probable they worked together at Padua upon the bronze reliefs. His most noteworthy achievement is the bronze relief of the Conflict in the Bargello, which is generally set down as a creation of his later years. It is a fine example of execution, but wanting in originality. The delineation of the half-nude figures is superb: the muscles, both in the men and in the horses, are tense with the strain of battle, and the rush and clatter of the fight could not have been more faithfully rendered. Two winged female figures are placed at the extremities, and below them two majestic forms, a man and a woman. Another work of his is the group of Bellerophon and the Centaur in the Imperial Museum at Vienna. The attitude of the horse will recall those on the upper frieze of the pulpits in S. Lorenzo; only one other work bears his name and is absolutely authentic, —a medal of Sultan Mahomet II bearing on the reverse two reclining figures which suggest the pose of Michelangelo's Night and Morning. Of the unsigned works attributed with good reason to Bertoldo, the most remarkable are the bronze Relief of the Crucifixion, another of dancing *putti*, a Pietà (of which there is a replica in the Louvre), and a statuette of Orpheus in the Bargello, a mounted Hercules in the Museo at Modena; statuettes of him in the museums at Oxford and at Berlin, where there is also the nude youth called the Suppliant, and a plaque of Cupids; a Relief of the Virgin in the Louvre; and a plaque, the Education of Cupid;

BERTOLDO

CONFLICT

Bargello, Florence

Hercules slaying the Lion—two versions—and another with the club, in the Victoria and Albert Museum.

The relief of Cupids in the Bargello and Giovanni da Pisa's altar in the Eremitani at Padua strongly resemble each other, and Donatello's pulpits in S. Lorenzo seem to take something from both; a circumstance which confirms the view that these two sculptors worked with Donatello upon them.

Bicci di Lorenzo (Florentine, 1373–1452)

He is chiefly known as a painter, but he left one noteworthy piece of sculpture, the Coronation of the Virgin, on the Church of the Hospital of S. Maria Nuova at Florence. This was for a long time attributed to Dello Delli, but the hospital records place its origin beyond all dispute. It is one of the earliest examples of terra-cotta work, dating as it does from 1421. The sentiment of the group is Giottesque, and the treatment extremely simple, all ensigns of divinity being absent. This, like the rendering of the Massegne in S. Francesco at Bologna, represents the simple act of coronation, which is the glorification generally accorded to her in the fourteenth century. Orcagna in Or. S. Michele, and Nanni di Banco in the Porta della Mandorla of the Cathedral, exhibit her adored by angels; an honour to be superseded later on by the Assumption complete, supplemented at times by her coronation by Christ in Heaven.

Biduino (Pisan—Working, 1180)

He was one of the earliest of the Tuscan carvers. What he has left is exceedingly rude, and greatly inferior to Rodolfino's work at Pistoia, or Roberto's at Lucca. He decorated the doors of S. Salvatore and S. Giovanni at Lucca; of S. Casciano near Pisa, dated 1180; and a sarcophagus in the Campo Santo, dated 1200.

Bologna, Gian (Florentine, 1524–1608)

Gian Bologna was one of those artists who, coming to maturity at a period of decadence, are strong enough to hold at bay for a time the threatening forces of deterioration. Though born a Fleming, he was in art Florentine and nothing else. He went to study in Rome in 1550, where he remained two years, under Michelangelo's instruction. On his way back to Florence in 1552 he attracted the attention of the ruling house, and remained there the rest of his life. Several early works have disappeared, but there is in the museum at Douai a terra-cotta sketch of Samson and the Philistines which probably relates to one of these. In 1559 he was a competitor for the erection of the fountain—finally given to Ammanati—in the Piazza della Signoria. His talents were evidently recognized outside Florence, for in 1563 Pius IV commissioned him to carry out the great Fountain at Bologna. On the summit of this he placed the Statue of Neptune which he had designed for the one in Florence, a figure not in his happiest style, and greatly inferior to the spouting boys and sirens which harmonize admirably with the architectural portion done by Francesco Laurati. He made another Fountain in the Boboli Gardens, the Vasca dell' Isolotto, with a statue of Oceanus and three river gods. About 1566 he did the group of Virtue subduing Vice (which shows Michelangelo's influence), and the flying Mercury, one of the most popular statues in the world, both in the Bargello. In 1575 he did the bronze Statues of the Virtues and Reliefs of the Passion which are now in the hall of the University of Genoa. The Charity, the Hope, the Flagellation, and the Maries at the Tomb are exceptionally fine. For the Cappella del Soccorso, in which he lies buried, in the Annunziata in Florence, he did a set of Reliefs, virtually replicas of the Genoan ones, and a fine bronze crucifix; other crucifixes by him are in S. Lorenzo, in the Church of the Impruneta near Florence, and in the Cathedral at Pisa. In the Cathedral at Lucca in 1579 he made Statues of Christ,

S. Peter, and S. Paulinus over the Altar of Liberty. The Christ is mawkish and theatrical, but the S. Paul is a grand and impressive figure. In 1501 he executed his masterpiece, the Rape of the Sabines, now in the Loggia dei Lanzi at Florence. It was at once hailed as the greatest feat of the age, and for perfect balance, for harmonious blending of force and grace, and for anatomical rendering of the human form, it is excelled by few groups ancient or modern. The group of Hercules and Nessus, also in the Loggia, is less happy. In 1585 he did the Statue of Cosimo dei Medici outside the Uffizi.

For a long time Gian Bologna was credited with the Reliefs on the western doors of the Cathedral at Pisa, but Signor Supino has recently shown that any direct participation of his in these is improbable. Neither in composition nor treatment do they proclaim his fine sense of proportion and firm accurate touch. He may have suggested designs to be carried out by his pupils. Other works of his are a bronze Angel, and Christ and the Baptist, on the holy water stoups in the Cathedral at Pisa; the Architecture, Hercules, Venus, Galatea, Apollo, Boy Fishing, and Juno, in the Bargello; Venus on Tribolo's fountain at Petraia; another in Buontalenti's grotto in the Boboli Gardens, where is also the Abundance; the colossal Appenino at Pratolino; S. Luke on Or. S. Michele, and a replica, styled S. Matthew, in the Cathedral at Orvieto; the Equestrian Statue of Duke Cosimo in the Piazza della Signoria. The duke's figure is good and life-like. The Reliefs on the pedestal show a great falling off from his earlier ones, and the horse is of the small-headed Flemish type. The statue of Ferdinand I in the Piazza dell' Annunziata—begun in 1608—is greatly inferior; it was finished by Tacca, one of his pupils, as were Statues of Henri IV of France (destroyed during the Revolution) and Philip III of Spain. He also furnished designs for Statues of Cosimo I and Ferdinand I, which were carried out by Francavilla and are now in Pisa. In the Museum at Vienna is a graceful figure of a Girl Bathing, at S. Petersburg a Rape of

Deianira, and in the Victoria and Albert Museum a fountain figure of Venus (No. 2818), Nessus and Deianira (No. 2504), the Rape of a Sabine Woman (No. 1619), Galatea (No. 5879), and some wax models for the reliefs in the Annunziata (Nos. 76, 77).

Bon, Bartolommeo, Giovanni, Pacifico, and Pantaleone (Venetians—Working, 1440)

These were the chief of the architects who were engaged on the Ducal Palace at Venice during the fifteenth century, when the alterations and additions which brought it to its present form were carried out. The carved angels and capitals are the chief glory of Venetian sculpture; and it was formerly held that Bartolommeo and his sons were responsible for these, as well as for the later structure of the Palace, which was completed about 1462. This claim is now generally abandoned. Their first definite work is the Porta della Carta, between the Ducal Palace and S. Marco, which was begun in 1439 and finished in 1443. It is crowned by a Statue of Justice seated between two lions. Beneath is a roundel, with a half-length of S. Mark, and on the pilasters canopied niches containing statues of the Virtues. Over the door is the winged lion and a kneeling doge, and classic details are visible in the ornamentation, showing that the new spirit had already affected Venice. The Porta bears Bartolommeo's signature. Other productions are the Statues of S. John, S. Mark, and the Madonna over the altar of the Cappella dei Mascoli in S. Marco; the lunette over the door of the Scuola di S. Marco; the statuettes on the façade of S. Maria dell' Orto; and a Madonna in the Municipio at Udine. Critics refuse to allow them the beautiful carved statuary and foliage on the Ducal Palace, on the ground of its marked superiority to any of their recognized work. Early writers supported their claims by the argument that the personality only of Bartolommeo was known, through his signature on

ANON

ANGLE SCULPTURE

Ducal Palace, Venice

the Porta della Carta, and that his sons might have been better sculptors, and have executed the capitals and angles by copying fragments of the old palace. But in the great reconstruction, which began in 1423, the arcade facing the Molo was probably untouched; and the one facing the Piazzetta was built to match it about 1426, so they could, at the most, have been concerned only in the part last named. Other critics find traces of Florentine spirit, and favour the claims of the makers of the Tomb of Tommaso Mocenigo in SS. Giovanni e Paolo; but this is doubtful, if there is any truth in the contention, recently advanced, as to the age o the arcades of the Ducal Palace. Burckhardt's *Cicerone* assigns the sculpture towards the Molo to the end of the fourteenth, and that towards the Piazzetta to the first ten years of the fifteenth century.

Bonamico (Pisan, Twelfth Century)

His only known work is a Relief in the Campo Santo at Pisa representing Christ seated in a mandorla surrounded by the symbols of the evangelists. It is chiefly interesting as marking the condition of sculpture about a century before Niccola Pisano's pulpit in the Baptistery. The treatment is evidently borrowed from some Byzantine example.

Bonanno (Pisan, Twelfth Century)

Bonanno is best known as the architect of the Pisan Campanile. After 1174 he probably went to Monreale and worked on the west doors of the Cathedral — finished in 1186. The Byzantine and oriental characteristics in his doors of the Pisan Cathedral suggest that they were made after his Sicilian experiences. In them he uses the palm-tree, which he would have seen in Sicily, and the figures and composition are distinctly Byzantine.

Bracci, P. (Roman—Working, 1725)

He did the Tombs of Benedict xiii and xiv in the Minerva and in S. Peter's, and of Clement xii in the Lateran. His best work is the monument of Maria Sobieski in the left aisle of S. Peter's. Naturally, his work shows Bernini's influence; but, considering the age, it has merit.

Bregno, Andrea (Milanese, 1421–1506)

Bregno was born at Osteno, near Lugano, and in the church there is an Altar of the Virgin, his earliest known work (1464), and a Tabernacle. After this he went to Rome, where his first works were the Lebretto Tomb in Ara Cœli, and one of the Angels on the Tebaldi Tomb and probably the Capranica Tomb in the Minerva. In 1473 he did the Altar of Alexander vi in S. Maria del Popolo; also two Tabernacles and the Costa Tomb. The Alano Tomb in S. Prassede is sometimes attributed to him, but this is doubtful. In 1476 he executed, in conjunction with Dalmata, the Tomb of Roverella in S. Clemente, and the next year the Riario Tomb in SS. Apostoli (with Mino) and the Savelli Tomb in Ara Cœli. His latest work was the Piccolomini Altar in the Cathedral at Siena (1481–1485), done in collaboration with Capponi and Lorenzo Marinna. In 1490 he did the imposing Tabernacle in the Madonna della Quercia at Viterbo, on which he used a scheme of decoration too minute for the massive proportions of the structure. The Periera Altar in S. Paolo fuori, the Memorial Tablet of Cardinal Cusa (1465) in S. Pietro in Vincoli, the Astorigio, Ferrici, and Coca Tombs in the Minerva, the della Rovere Tomb in S. Maria del Popolo, the Statues of S. Luke, S. Lawrence, S. Mark, the Baptist, and a Relief of the Crucifixion in the Lateran, and an Altar in S. Maria Maggiore are from his workshop and partially by him. Bregno was trained in the Mantegazza traditions, but the influences he encountered in Rome modified any excess of Lombard characteristics. His pro-

portions are correct and dignified, and his draperies are free from the "cartaceous" appearance too common in Lombard sculpture. His long sojourn in Rome may have inclined him to overdo classic ornamentation, a tendency visible in his later work.

Bregno, Lorenzo (Venetian, –1524)

He was an assistant and probably a pupil of Antonio Lombardi, whose style he closely followed. In collaboration with Antonio Minello he made the monument of Admiral Pesaro in the Frari (1503). The Effigy of Dom. Naldo on the Naldo tomb in SS. Giovanni e Paolo, and two female figures on the Vendramin tomb, are also his. The Trevisan Altar in S. Maria Mater Domini was done by him and Dentone. In the Cathedral at Treviso he helped to decorate Antonio Lombardo's Cappella del Sacramento, fragments of which are preserved in the church. The statues of the Madonna and of S. Sebastian and two reliefs are probably by him. Lorenzo was a sculptor of great merit, and thoroughly penetrated with the sentiment of the Renaissance.

Bresciano, Prospero (Roman—Working, 1585–1595)

He was an exponent of Bandinelli's style at its worst. He is chiefly known by the Statue of Moses on the Fontana dei Termini at Rome, a slovenly imitation of Michelangelo. He also made a bronze Crucifix in S. Giovanni dei Fiorentini.

Briosco, Benedetto (Milanese—Working, 1490–1510)

He was employed many years on the Certosa, and was several times made *capo maestro* during the absence of Amadeo. The present Front is probably from their joint

design. The great Central Door is his; also several of the delicately carved Reliefs on either side, which were formerly given to Amadeo. Briosco was engaged on the Tomb of Gian Galeazzo, and his name is on the base of a figure of the Virgin, but the tomb is chiefly by Gian Cristoforo Romano. After 1497 Briosco worked with Amadeo on the façade. In 1501 he began the great Central Door, a noble work which proclaims him the greatest architect employed on the façade. Later work of his is in the crypt of the Cathedral at Cremona, the Tomb of S. Pietro and S. Marcellino. The sarcophagus is ungraceful in form and coarse in decoration; and was probably largely done by Girolamo della Porta. A Pietà in the hall of the Monte di Pietà at Milan is attributed to him.

Brunelleschi, Filippo (Florentine, 1377–1446)

Brunelleschi would doubtless have won fame as a sculptor had not architecture claimed him. The legacy of sculpture he left was a very scanty one: the Trial Panel for the Baptistery doors (1401), now in the Bargello; the Crucifix in S. Maria Novella; and some decorative carving on the Doors of the Pazzi Chapel in S. Croce. The fact that he was asked to compete with Ghiberti and other famous sculptors shows that he must have already gained a reputation with the chisel. Ghiberti's sketch is also in the Bargello, and the two may be studied conveniently. The want of pose in Brunelleschi's figures is probably a result of inexperience; the figures taken by themselves are finely conceived and sculptured. The cowering terror of the youthful Isaac, and the merciless sweep of Abraham's arm are expressed with intense dramatic power. As a confirmation of the report of Brunelleschi's visit to Rome with Donatello, it may be noted that in the relief he has modelled one of the servants closely in imitation of the Boy with a Thorn in the Capitol Museum. The Crucifix of S. Maria Novella is evidently a work of maturity, executed long after

the competitive panel. It shows a fine restraint and an intimate knowledge of anatomy. It is indeed an extraordinary *tour de force* for a man who practised sculpture so scantily as Brunelleschi, and is only surpassed by Donatello's magnificent bronze crucifix at Padua. It is quite possible that its merits may have been in some measure due to the counsels and aid of Donatello, with whom Brunelleschi maintained a lifelong friendship.

In the Cappella Pazzi in S. Croce, Brunelleschi executed the decorative carving on the panels of the door, and also the beautiful pediment, with its figures sculptured in low relief, and the boys supporting a wreath on the lintel. This door should be compared with Michelozzo's doors of the Cloister and of the Noviciate, also in S. Croce.

Bruno di Ser Lapo, Mazzei (Florentine, 1389–1470)

He was one of the greatest Italian smiths. His chief work is the exquisite bronze Grille in the Cappella della Cintola in the Cathedral at Prato.

Buggiano (Maestro Lazzaro) (Florentine, 1412–1462)

He was the adopted son of Brunelleschi, and is best known as the sculptor of the Portrait of the great architect in the Cathedral at Florence. The head is massive and powerful, and the expression shrewd and kindly, though the execution is somewhat rough. Buggiano also made the Lavabos in the Sacristies (1440), the architectural features of which recall Brunelleschi's work in the Cappella Pazzi in S. Croce. The figures of the nude boys display some originality, but the pose is unfortunate. It is a matter of dispute whether he is the same person as the Maestro Lazzaro who made the Pulpit in S. Maria Novella from Brunelleschi's designs; but, as his

father's name was Lazzaro, and as he himself was adopted by Brunelleschi, this contention seems reasonable. The carving on the pulpit resembles that of the lavabos in its freedom and rough vigour, and they both have a suggestion of Della Quercia's influence. The design of the pulpit is of no remarkable merit, and the minor ornamentation is conventional. Decorative work in the Cathedral of Pescia, and in S. Maria della Spina at Pisa, is also attributed to him. He also did the Tomb of the parents of Cosimo dei Medici, which is placed under the table in the Old Sacristy of S. Lorenzo, and the Madonna Relief over the altar.

Buglione, Benedetto (Florentine, 1461–1521)

He was one of the best of the followers of the Della Robbias, and was engaged with Giovanni on the Hospital at Pistoia; he also did a Resurrection in S. Francesco. He went later to Perugia, where he executed a Pulpit and three Medallions in the Refectory of S. Pietro, and a Lavabo with Christ and the Samaritan in the corridor. In the University Museum are two figures of David and Jesse. His chief work in Florence is the fine Lunette over the door of the Badia. The Effigy of S. Cristina in the Cathedral at Bolsena is probably by him.

Buonarroti, Michelangelo (Florentine, 1475–1564)

To deal with Michelangelo only as a sculptor, leaving aside all other phases of his complex and fascinating character, would require a volume by itself, and the impossibility of any such treatment must be the justification for offering here what can be little more than a catalogue and description of his extant work, with whatever comments upon it and upon his personality that may appear absolutely necessary.

The events of Michelangelo's life have been fully recorded. Born at Caprese, near Arezzo, he was taken to Florence when

BUONARROTI

BATTLE OF CENTAURS AND LAPITHÆ

Casa Buonarroti, Florence

he was of age to go to school, where he preferred to illustrate the margins of his books rather than study the text. His father at first opposed his inclination towards art, but ultimately allowed him to enter the workshop of Domenico Ghirlandaio, where one of the elder students, Francesco Granacci, proved a kind friend and helper. At this time Lorenzo dei Medici had collected many antique statues in the gardens of S. Marco, and he requested Ghirlandaio to send thither his best pupils, amongst whom went Michelangelo. This academy was under the direction of Bertoldo, Donatello's pupil and assistant in the pulpits of S. Lorenzo, so Michelangelo came at once under the influence of the great master. Here he is said to have made the Faun's Mask, now in the Bargello, but this is probably a late imitation. Lorenzo was greatly taken with the youth, and gave him lodging in the palace while he was studying. Here he met the leading scholars of the age; amongst them Poliziano, who advised him to attempt a classic subject, the Battle of the Centaurs, which is now in the Casa Buonarroti. For a youth of eighteen it is indeed a marvellous achievement, and in it the germ of his subsequent triumphs may readily be traced. Bertoldo wrought a large portion of the pulpits in S. Lorenzo, and study of these, and of Bertoldo's fine panel, the Conflict, now in the Bargello, affected powerfully Michelangelo's early development. Even at this early age he must have known far more of anatomy than did his great forerunner. Any inspiration he might gather from the degenerate Græco-Roman fragments in the gardens of S. Marco could scarcely have been called classic, and it is uncertain whether at this time he had seen any of the Pisan masterpieces, yet this relief of the Centaurs is intensely classic in form. The execution shows a wonderful control over a crowded and involved composition, and at every turn the human form shines out from the confused mass of limbs and muscles. In the Berlin Museum there is an unfinished Apollo, claimed as an early work of the master, and the resemblance between it and the individual figures in the Centaurs is certainly very remarkable.

In 1492 the death of Lorenzo completely changed his life. There are legends of a Statue of Hercules, of which nothing is known; and how he studied anatomy at the Monastery of S. Spirito. It is certain that in 1494, before the coming of Charles VIII, he withdrew to Venice, and ultimately to Bologna, where he made the right-hand kneeling Angel on S. Dominic's tomb in S. Domenico, and worked at the drapery of the Statue of S. Petronio on the canopy. Another image, that of S. Procolo, was also made by him, but in 1572 this was destroyed, and the present one made by Prospero Spani, a sculptor of Reggio. While in Bologna he would certainly have studied Quercia's reliefs on the west door of S. Petronio: it is the fashion to regard Quercia as the inspirer of Michelangelo's later style, but this view is open to dispute. When he returned to Florence he found political chaos. Legend says that he fell under Savonarola's influence, and that he "doctored" a statuette of Cupid and sold it to a Roman dealer as an antique. In 1496 he went to Rome, where his reputation seems to have preceded him, for he soon got a commission from Jacopo Gallo for the Bacchus, now in the Bargello, and for a Cupid, probably the figure now in the Victoria and Albert Museum. The execution of the Bacchus is poor: it is merely a reflection of the decadent Græco-Roman work of the later Empire. The so-called Cupid in the Victoria and Albert Museum (No. 7560) is an interesting study, and generally recognized as genuine, but the S. Giovannino at Berlin is wanting in the master's characteristics. To this same period may be assigned the Crouching Boy at St. Petersburg. Michelangelo was probably forced by need to accept any work which came in his way. Jacopo Gallo seems to have possessed at one time an Apollo, which has disappeared; and in 1498, by Gallo's influence, he got the commission for the Pietà in S. Peter's, his finest early work, which shows his style in transition. With his training he needed an entirely fresh set of ideas to carry out such a group as this; and for the Virgin, with her pitying face and gestures, he seems to have looked back to the Della Robbias and Rossellino, while for the Christ he trusted entirely to his own powers. His knowledge of anatomy enabled him to

render faithfully the muscles relaxed in death, a far harder task than the exhibition of a man in the full vigour of life. The Pietà is the finest existing group of devotional sculpture. Every line in the Virgin speaks of life; every line in the Christ of death; and at the same time they run, one and all, in perfect harmony together.

In 1501 Michelangelo returned to Florence with his reputation made, and began the colossal David, which shows classical influences, but he also imitated Donatello's imperfections in the enormous, ill-proportioned hands. It was finished in 1504 out of a block of marble unduly curtailed by the hacking of Agostino di Duccio. A charming work of this period is a Madonna, now in the Cathedral at Bruges. About 1505 he executed three Madonna Reliefs, the earliest of which is that of the Casa Buonarroti, strongly reminiscent of Donatello's style; another, unfinished, is in the Bargello; and the third is in the Diploma Gallery at Burlington House.

The year 1505 marks a decisive crisis in Michelangelo's life. In January, Julius II summoned him to Rome to prepare a design for a sepulchral monument for himself. The plan was on a gigantic scale, comprising thirty-eight life-sized statues, and Julius forthwith sent him to Carrara to prepare the marble, the cargoes of which, when they reached Rome, bulked so large that Julius began to hesitate; for, in the meantime, a vaster work had captivated his fancy—the rebuilding of S. Peter's. Condivi, in his *Life of Michelangelo*, tells a a story that Bramante, whose plan for the new basilica had been preferred to San Gallo's, was anxious to rid Rome of the Florentine artists, and warned the Pope that men who built their own tombs soon occupied them, and suggested that Michelangelo should be set to paint the ceiling of the Sistine Chapel, hoping that he might fail and disgrace himself. In any case, Michelangelo found his position in Rome uncomfortable, and stole away in February 1506 to Florence, where he remained for six months. Julius wrote to the Signory demanding that he should be sent back, but war intervened, and he ceased to press his claim. Having driven the Benti-

vogli out of Bologna, he determined to commemorate his victory by setting a colossal bronze statue of himself over the door of S. Petronio, and again wrote to Florence to secure the services of Michelangelo, who met him at Bologna in November. The statue was duly cast and set up, but when the Bentivogli recovered the city in 1511 it was destroyed and used for casting cannon.

Julius next summoned him to Rome, and set him to paint the Sistine ceiling, the project for the tomb being apparently laid aside. This work lasted till 1512, and in the year following Julius died. His next statue was the Christ, now in the Minerva at Rome, one of his most uninteresting works. It is only partially by him, the hands and feet having been done by Pietro Urbano. In 1515 he began the Julian Tomb, and in the same year Leo X, while visiting Florence, determined to complete the front of S. Lorenzo, the burial-place of the Medici. He charged Michelangelo with the work, thus causing him to break his contract for the Julian tomb, and to waste three years of his life at Carrara, making roads and fighting quarrymen. The contract was cancelled in 1520. Next Leo determined to build the new Sacristy, which Michelangelo undertook, but Leo died in 1521, and it was not finished till 1524, under Clement VII, another Medici pope. The monuments were not settled till 1524, and the work lingered on till 1535. In 1527 Rome was taken and pillaged, and the Medici expelled from Florence, Michelangelo being called from the Sacristy to design fortifications. Florence was taken in 1530 and the Medici restored, and he went back to his sculpture in danger of his life, for Alessandro dei Medici, the new duke, hated him as a member of the popular party, and would have killed him but for the Pope's protection. He had been working intermittently on the Julian tomb, and in 1532 a fresh contract was made with the Duke of Urbino for its prosecution.

In 1534 Clement died, and his successor Paul III cared nothing for the Sacristy or the Tomb, being set upon a great altarpiece in the Sistine Chapel by Michelangelo; but he

BUONARROTI

DETAILS OF MEDICI TOMBS

New Sacristy, San Lorenzo, Florence

lightened the master's burdens by persuading the Duke of Urbino to accept what statuary had been already completed for the tomb as sufficient. Henceforth his labours on these two works were so intermingled that a clear chronicle is difficult. Cosimo, Pater Patriæ, was already commemorated in the church: the new monuments in the Sacristy were to be those of Lorenzo the Magnificent, of Giuliano his brother, of Giuliano son of Lorenzo, and of Lorenzo his grandson, son of the worthless Piero. Only the last two were executed. That of Giuliano is a mediocre production: the neck is long and the pose mannered. Though the sculptor must have known he had neither military capacity nor experience, he has tricked him out as a Roman warrior. Lorenzo's is by common consent one of the great statues of the world. The pose, save for the right hand, is dignified and easy, but the eye will pass over all else to rest upon the wonderful face shaded by the peak of the helmet. Rogers and Symonds and many others have written at length over the significance of that thought-burdened brow, and to paraphrase what has been so finely said savours of impertinence. Symonds writes: "What, for example, occupies Lorenzo's brain? Bending forward, leaning his chin upon his wrist, placing the other hand upon his knee, on what does he for ever ponder? The sight, as Rogers says, both 'fascinates and is intolerable.' Michelangelo has shot the beaver of the helmet forward on the forehead and bowed his head, so as to clothe the face in darkness. But behind the gloom there lurks no fleshless skull, as Rogers fancied. The whole frame of the powerful man is instinct with some imperious thought. Has he outlived his life and fallen upon everlasting contemplation? Is he brooding, injured and indignant, over his own doom, and the extinction of his race? Is he condemned to witness in immortal immobility the woes of Italy he helped to cause? Or has the sculptor symbolized in him the burden of that personality we carry with us in this life, and bear for ever when we wake into another world." The male figures on the sarcophagi are unfinished. The other two, the Night

and the Dawn, are completed, and are with the Lorenzo the culminating-point of Michelangelo's sculpture. To quote Symonds again: "Dawn starts from her couch as if some painful summons had reached her, sunk in dreamless sleep, and called her forth to suffer. Her waking to consciousness is like that of one who has been drowned, and finds the return to life agony. Before her eyes, seen even through the mists of slumber, are the ruin and shame of Italy. Opposite lies Night, so sorrowful, so utterly absorbed in darkness and the shade of death, that to shake off that everlasting lethargy seems impossible. Yet she is not dead. If we raise our voices, she too will stretch her limbs, and, like her sister, struggle into sensibility with sighs. Only we must not wake her: for he who fashioned her has told us that her sleep of stone is great good-fortune. But both these women are large and brawny, unlike the Fates of Pheidias, in their muscular maturity. The burden of Michelangelo's thought was too tremendous to be borne by virginal and graceful beings. He had to make women no less capable of suffering, no less world-wearied than his country."

The other statues in the Sacristy, the Virgin and Child,—the finest, after the Pietà, of all Michelangelo's religious works in sculpture,—the Statues of S. Cosimo by Montorsoli, and of S. Damian by Montelupo, were intended for the monument of Lorenzo the Magnificent, but this was never erected.

From 1536 to 1541 he was engaged over the Last Judgment, and in 1542 he signed the final contract for the Julian tomb. The architectural setting was assigned to Giovanni di Marchesi, and Montelupo agreed to finish the two statues of Rachel and Leah. He himself put the final touches to the Moses: the Two Captives, still unfinished, being unfitted to the revised scheme of the monument, were given by him to Roberto Strozzi, and were ultimately transferred to the Louvre, where they remain. The architectural setting of the lower portion of the tomb represents his original scheme. In the upper he carried still further the style he had adopted in the Sacristy at S. Lorenzo. Of the three

MONTORSOLI
S. COSIMO (P. 134)

BUONARROTI
MADONNA
New Sacristy, San Lorenzo, Florence

MONTELUPO
S. DAMIANO (P. 135)

upper statues that of the Madonna is largely his work, finished possibly by Scherano da Settignano; the two others, the Sibyl and the Prophet, may have been blocked out by him. They are lacking in interest; and the Effigy of the Pope, by Maso del Bosco, is the least satisfactory. The effect of this ill-starred achievement, as it now stands, is unsatisfactory. The contrast between the earlier part, with its graceful quattrocento decoration, and the crude naked pilasters and architraves of the upper, is jarring. The minor figures—though the Rachel and Leah are graceful in themselves—are nullified by the stupendous Moses, which, grandiose as it is, cannot be praised without reserve. In spite of its bulk it is not impressive. The nose is characterless and the beard a monstrosity. The hands, as usual, are enormous; the right arm resting on the Tables is symmetrical, but the pose of the left is meaningless. For beauty *qua* beauty Michelangelo cared nothing. Beauty must find due place in his ordered scheme or stay without, and it is nothing strange that she is absent here. Condivi writes: "That most marvellous Moses, leader and captain of the Hebrews, who is seated in an attitude of thought and wisdom, holding under his right arm the Tables of the Law, and supporting his chin with his left hand (a curious mistake), like one tired and full of cares. Between the fingers of that hand escape long waves of his beard—a very beautiful thing to see. And his face is full of life and thought, and capable of inspiring love and terror, which, perhaps, was the truth."

The Victory (removed to the Accademia from the Bargello), the unfinished Apollo, and the Dying Adonis, now in the Bargello, were probably designed to form portions of the Julian tomb. The figure of Victory is somewhat too tall, and the features are unpleasing. The Adonis was probably blocked out by him and left unfinished. It is a beautiful work, but the insignificant boar under the right leg would be better away. The Apollo is graceful and vigorous, and the face one of the most beautiful he ever carved. In the Bargello is also the unfinished Bust of Brutus. In the Cathedral is the unfinished Pietà, probably his last work and certainly

the most pathetic. He carved it to be his own monument; and Vasari, who was his personal friend, gives a dramatic account of how he worked at it in his solitary old age. Vasari sent a present of candles to help light the studio, but the old man girded and grumbled before he would accept them. The group did not satisfy him, and he began to break it up, but the fragments were rescued and put together by his servant. It was acquired by Duke Cosimo III and placed in the Cathedral in 1722. The darkness of its present position makes a proper study of it impossible. There is another unfinished Pietà in the Palazzo Rondanini in Rome.

In the Accademia are four rough-hewn Statues formerly in the Boboli Gardens, which were either destined for the Julian tomb or for the façade of S. Lorenzo. In the Chapel of the Barberini Palace at Palestrina is a Pietà attributed to him of which only the head of Christ and the hands of the Virgin are finished. If Michelangelo had been asked which field of art had yielded him the richest harvest he would probably have declared for Poetry. His sonnets show him to be a great poet, but the world will rarely allow a man eminence in more than one capacity. Whatever truth there may have been in the story of his adhesion to Savonarola, he was certainly penetrated by the deepest sentiment of religion—of this his relations with the Marchesa Pescara are sufficient proof. His art, compared with that of the Della Robbias, may seem barren of devotional manifestation, but they who can spy beneath the surface, they who can realize the man apart from the artist, will easily discern the ardent faith, the passionate love of all that was just and righteous, burning in the heart of this mighty being, fascinating alike in his virtues and in his imperfections.

Buonvicino, Ambrogio (Milanese, 1552–1622)

He worked almost entirely in Rome under Paul V. In S. Maria Maggiore he did the angels on the arch and cupola of the Cappella Paolina; two of the reliefs on the

BUSTI

HEAD OF GASTON DE FOIX

Castello, Milan

LANDINI

FOUNTAIN OF THE TARTARUGHE, ROME (P. 145)

tomb of Paul v; in the Lateran, the half-figures of David and Ezekiel, beneath the organ, and two bronze angels; in S. Maria sopra Minerva, the Tomb of Urban vii, and two angels on the altar of the Cappella Aldobrandini; and in S. Peter's, Christ giving the Keys to Peter.

Busti, Agostino (Bambaja) (Milanese, 1480–1548)

Busti's reputation rests chiefly on the fragments of the Tomb he planned to the memory of Gaston de Foix, the drawing of which is now in the Victoria and Albert Museum. It was begun in 1515 and left incomplete at the expulsion of the French in 1522. Then the work was abandoned and the fragments scattered and many lost. In 1566 Vasari saw certain of them in the Convent of S. Maria at Milan, and gives an interesting account of them (vi. 514). Many of them are now in the Ambrosiana. In the Castello is the finest, the effigy of Gaston, which must be numbered with the great monumental figures of the world. Though mutilated and unfinished, it is lifelike and full of charm. Here also is one of the seated figures of the basement series, and four more of them are in the church of Chiaravalle near the city; also in the neighbouring Villa Busca are seven reliefs for the sides of the monument, three pilasters, and six more of the seated figures. Four pilasters are in the Museo at Turin, and in the Victoria and Albert Museum are three statuettes, Fortitude and Charity (Nos. 4912 and 7100), and three of the side reliefs: a man leading a horse (7262), two warriors defending a breach (400), and a conqueror in a triumphant car (7257).

His earliest work probably was the Tomb of Lanzino Curzio, executed in 1513 and now in the Castello, with the effigy of the dead man and some well-wrought ornamental details on the tablet above. The general scheme is clumsy—winged leaves, *putti*, the Graces, candelabra, figures of Faith and Victory, thrown together without plan. In the Cathedral at Milan are two monuments: one of Cardinal Carraciolo, dated 1558, at

the entrance to the choir, and another of Canon Giov. Vimercati in the right aisle; also a relief of the Presentation of the Virgin in the right transept, the figures of which resemble his Medallion Reliefs on S. Lorenzo at Lugano. He did the Bua Tomb in S. Maria Maggiore at Treviso (1637), which was brought from Pavia. Busti was one of Amadeo's chief assistants with the Borromeo Tombs now on Isola Bella, the reliefs of the Agony and of the Flagellation being generally ascribed to him, and the Tomb of Birago in the same chapel is entirely from his hand. Certain fragments of this are in the Castello and in the Ambrosiana. He also did the relief portraits of Ludovico Moro and of Maximilian I in S. Maria delle Grazie at Milan. Busti never came under Florentine influences, and his work throughout shows want of discipline and the prevailing weakness of the Milanese school. His figures are lacking in character and in steadiness of outline; in the matter of composition he was inept, and quite careless of the limitations applicable to sculpture as an interpretative art. These failings are especially marked in his decorative work. It is possible that he may have had a share in the large reliefs of the central door of the Certosa, as these in style resemble strongly his Presentation of the Virgin in Milan. The Tosi Tomb in S. Fedele at Milan is probably by him.

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Caccavello, Annibale (Neapolitan—Working, 1545)

He was one of Giovanni da Nola's best pupils. He did the Tombs of Rota Capece and of Palmieri in S. Domenico Maggiore: of Acciapaccia in S. Caterina a Formello; of Somma in S. Giovanni a Carbonaro; of Pisanello and of Folliero in S. Lorenzo; of Lautrec and Navarro in S. Maria Nuova; and of Alf. Basurto in S. Giacomo. He also did a Relief of the Madonna and the Souls in Purgatory which is now in the Museum at Capua.

Caccini, G. B. (Florentine, 1562–1612)

He made the Tabernacle and Balustrade of the high altar in . Spirito at Florence, a richly decorated work of great merit. The Statues of saints and angels upon it are also by him. Other statues in Florence are S. Bartholomew and S. Zanobi in S. Maria Maggiore; S. Alexis in S. Trinita; a Bust of Andrea del Sarto in the Cloister of the Annunziata; and the "Summer" and "Autumn" on the Ponte della Trinita.

Caccini was one of the chief executants of the bronze Doors of the Cathedral at Pisa. On the principal door the Reliefs of the Birth, the Presentation, and the Marriage of the Virgin, and of the Ascension are by him, and are the best of the series; the Birth being especially fine. The beautiful detail of the door frames is largely from his design.

Calamech, Andrea (Carrara—Working, 1570–1604)

Andrea was a pupil of Ammanati, and an assistant with the Fountain in the Piazza at Florence. In 1565 he went to Messina as master of the sculptors' work then being done in the Cathedral. In Messina he made the marble Fountain with figures adjoining the Oratorio of S. Cecilia, a bronze Statue of S. Andrea in the Cathedral, and one of Don John of Austria (1572), now in the Piazza dell' Annunziata. The fine marble Pulpit in the Cathedral was probably done by him. It was much damaged by the earthquake.

Calcagni, A. (Venetian, –1593)

(See Lombardi, The)

Camello, Vittorio (Venetian, 1460–1530)

He was chiefly known as a medallist and a skilful imitator of antiques. He did Medals of Sixtus iv, of the Doge Antonio Gritti, of Gentile and Giovanni Bellini, and of the jurisconsults Fesulo and Castaldo. The Statues of the Apostles in S. Stefano, and of the Virgin, the Baptist, and of the Apostles in the Frari are attributed to him. His best works are two bronze Reliefs of fighting warriors in the Museum of the Ducal Palace.

Campagna, Girolamo (Veronese—Working, 1542)

He was a pupil of Cattaneo, and a far abler sculptor. He did a Relief of the Dead Christ with two angels in S. Giuliano at Venice, and over the high altar in S. Giorgio Maggiore a bronze Group of the Evangelists holding up a gilt globe bearing a fine figure of Christ. In the Church of the Redentore there is by him a Group of Christ Crucified, S. Mark, and S. Francis; in S. Tommaso, Statues of S. Peter and

S. Thomas; and in S. Maria dei Miracoli Statuettes of S. Francis and Sta. Chiara. He was less successful with his Madonnas. Those in S. Salvatore and in S. Giorgio Maggiore are of little interest. In Verona he did one which stands at the corner of the Cathedral Piazza; as well as a fine Head of Christ in S. Pantaleone, and an Annunciation in the Palazzo Pubblico. In S. Lorenzo in Venice he did Statues of S. Lawrence and S. Sebastian; a colossal Figure in the Zecca, and a Mercury and a Hercules for the chimneypiece of the Sala del Collegio in the Ducal Palace. He also did the Effigy of the Doge in Cattaneo's tomb of Lorenzo Loredano and a Tabernacle in SS. Giovanni e Paolo; and a Monument to the Doge Cicogna for the Gesù. His masterpiece is the Relief, in S. Antonio at Padua, of the young man restored to life to testify to his father's innocence. This had been assigned to Cattaneo before his death, and was completed by Campagna in 1577. After this he did the bronze Tabernacle on the altar of the Cappella del Sacramento. The Figures on the font in the Frari are attributed to him.

Campionesi, The (Milanese—Working, 1319–1397)

These sculptors originated in Lugano at the opening of the fourteenth century. Ugo Campione made the fine Tomb of Guglielmo Longhi (1319) in S. Maria Maggiore at Bergamo, which strongly resembles the Maggi tomb in the Old Cathedral at Brescia. Giovanni, his son, decorated the doors and the exterior angles of S. Maria Maggiore, the Reliefs and the Figures of the Virtues being especially fine, and the Scaliger Tombs at Verona were done largely from his designs. Bonino and Matteo were probably pupils and assistants of Balduccio during his sojourn in Milan, and the chief work ascribed to them is the great monumental Tomb of S. Augustine in S. Pietro in Ciel d'Oro at Pavia. It is not signed, and its attribution rests on the resemblance of the figures of the Virtues to

those on Balduccio's Peter Martyr tomb in S. Eustorgio; the statues of Fortitude, Temperance, Prudence, and Charity being almost the same. In richness of detail and in beauty of execution this is the finest of the great tombs, but its proportions are somewhat clumsy. The best of the effigies are the recumbent figure of the Saint, with S. Monica and the Fathers standing by as mourners; the figure of Charity, on the west side of the base; and those of S. Stephen, S. Paul the hermit, and S. Lawrence, on the north.

In the Castello at Milan are the Rusconi Tomb, and the Tomb and equestrian Statue of Bernabo Visconti, an effigy having all the air of a portrait. It now stands on the Tomb of his wife Regina, which is covered with reliefs of inferior workmanship. Bonino made the Tomb of Cansignorio della Scala at Verona, following the style of the other Scaliger tombs carried out by Giovanni Campione and his assistants. Even at this date evidences appear of a revolt against Gothic in the presence of Corinthian details, a manifest outcome of Bonino's Pisan training, seeing that the Pisans had never treated Gothic otherwise than as an accessary. The Figure of the dead prince lies on a richly wrought sarcophagus, overshadowed by a beautiful angel with half-opened wings. On the sides are Reliefs illustrating the prince's career, and on the apex is his equestrian Statue. Two other works attributed to him are the Folchino and Schizzi Tomb on the outside of the Cathedral at Cremona, and that of Malaspina in S. Francesco at Sarzana; and many Milanese monuments (see Balduccio) are probably partly done by him.

Matteo di Campione was rather architect than sculptor, and is chiefly associated with the Cathedral at Monza. Some Statuettes on the pulpit strongly resemble those on S. Augustine's tomb, and thus strengthen his claim as a collaborator in that work; and there are some beautiful panels in low relief. On the reading-desk are Statuettes of the Evangelists and of Christ, who holds a book in one hand and a thunderbolt in the other, a curious mixture of Heaven and Olympus. Bonino died in 1397, and Matteo in 1396.

Capponi, Luigi (Milanese—Working, 1495)

He was assistant to Andrea Bregno in Rome over the Savelli Tomb in Ara Cœli, and did the S. John and S. James on Bregno's altar of S. John in the Lateran. The Bonsi Tomb and the Altar of S. Gregory in S. Gregorio are his work. Attributed to him are the Brusati Tomb in S. Clemente, a Relief of the Madonna over the door of S. Maria della Consolazione, one of the Crucifixion in the Hospital adjoining, one of the Baptist and of Leo III in the Lateran Baptistery, Tabernacles in S. Marcello and in S. Giovanni dei Genovesi, and the Tomb of Lorenzo Colonna, the fragments of which are now in the court of SS. Apostoli. He probably did the Angels on Bregno's Piccolomini tomb in the Cathedral at Siena. His style strongly resembles Bregno's, classical influences being specially marked by his draperies.

Caradosso, Ambrogio (Milanese, 1452–1526)

Caradosso is best known as the producer of the exquisite gold Pax, made for Cardinal dei Medici, and given by him to the Cathedral at Milan. It is a relief of the Deposition between columns of lapis lazuli and cameo. Above are angels with the instruments of the Passion, and God the Father surrounded by cherubim. Much of his finest work as a goldsmith has perished. He did two Tabernacles, now in the Castello at Milan, and in S. Satiro is a Pietà in coloured terra-cotta, somewhat after the manner of Il Modanino, but vastly superior; and a terra-cotta Frieze in the sacristy built by Bramante. This frieze is an exquisite work; the playing children may challenge comparison with Donatello's, and the life-sized heads are of the finest. Caradosso made Medals of Ludovico Moro, Francesco Jacopo Trivulzio, Bramante, and Julius II. In the Victoria and Albert Museum is a S. Sebastian (No. 2234) in wood by him, and he probably did the Combat of the Centaurs and the Lapithæ, formerly at Cremona and now in the Louvre; another, a Centaur carrying off a Woman,

is on the porch of S. Michel at Dijon. There is a small bronze Cabinet by him in the Bargello.

Casignola (Roman—Working, 1550–1590)

Two brothers of this name were largely engaged on the Tombs of the post-Reformation Popes. Guglielmo della Porta's monument of Paul III had set the type, and the later tombs of the century followed the same lines. Casignola's statue of Paul IV. in the Carafa Chapel of the Minerva is one of the best of this epoch. The most conspicuous examples of these overdone monuments are those of Pius V, Sixtus V, Clement VIII, and Paul V, in S. Maria Maggiore.

Cattaneo, Danese (Venetian, 1509–1573)

He was born in Carrara, and studied in Rome under Jacopo Sansovino, who took him to Venice as his assistant. He made a curious Statue of Apollo holding an ingot of gold in the court of the Zecca, and designed the Tomb of Lorenzo Loredano (1572) in SS. Giovanni e Paolo, the sculpture of which was partially done by his pupil Girolamo Campagna. He also did the Tomb of Andrea Badoeri in S. Giovanni Evangelista. His chief work in Venice was as Sansovino's assistant in decorating the Library and the Logetta. At the time of his death he was engaged on a bronze Relief for the Cappella del Santo at Padua, completed after his death by Campagna. In 1565 he went to Verona, where he made a Statue of Christ for the Fregoso Chapel in S. Anastasia. Cattaneo was a skilful portraitist. He did Busts of Pietro Bembo, of Buonamico, and of Contarini in S. Antonio at Padua, of Fracastoro in the Council Chamber at Verona, and of Lazzaro Buonamico in the Museo at Bassano.

Cavalli, Gian Marco (Mantuan, 1450–1513?)

The bronze Bust of Mantegna, on the monument in S. Andrea at Mantua, one of the finest in existence, is now

CARADOSSO

DETAILS OF FRIEZE

S. Satiro, Milan

assigned to Cavalli. In the Library is a half-length Figure in wood of Spagnoli, the General of the Carmelite Order, and a Bust of Francesco Gonzaga, which are probably his. In the Museo is another bust of Gonzaga (clay) of much greater merit; and in S. Maria di Castello at Viadana (near Mantua) is a fine Entombment in baked clay after the style of Mazzoni.

Cazzaniga, Tommaso and Franceso di (Milanese—Working, 1484)

The Della Torre Tomb in S. Maria delle Grazie in Milan was made by Tommaso in 1483, and that of Jacopo Stefano di Brivio in S. Eustorgio in 1486 by Francesco, who, however, died before its completion, so it was finished by Tommaso and Benedetto Briosco. These are of the ordinary Milanese type, a sarcophagus with sculptured reliefs standing on columns; that of Otto Visconti in the Cathedral (1295) being the earliest known example. The Tomb of Pietro Candido Decembrio in S. Ambrogio strongly resembles these; and, if not by the Cazzaniga, must be by some other follower of Amadeo. The carving is fine and delicate, especially on the Della Torre tomb. The Arca of the saint, in the Cathedral of Borgo San Donnino, several fragments in the Castello at Milan, a marble Ancona in the Badia of Campomorto, and an Adoration in the chapter-house of the Certosa are also attributed to these sculptors.

Cellini, Benvenuto (Florentine, 1500–1572)

Cellini achieved less fame as an artist than as an autobiographer, but it is perhaps commensurate with his merits. He was a better goldsmith than sculptor, and his best work has suffered most, as it is ill to work in precious metals in times of disorder when the melting-pot is usually in request. In his Life he records the execution of numerous jewels and silver articles. Many of these are known to have

perished, and of those which at present claim him as author only one claim is unchallenged, *i.e.* the Salt Cellar made for Francis I, and now in the Imperial treasure at Vienna. The more important of the doubtful works are: Jewels—(1) Leda and the Swan, in the Imperial Museum at Vienna; (2) the setting of an antique cameo, in the Uffizi; (3) the Car of Apollo, in the Musée de Chantilly; (4) fastening of a cloak, in S. Barbara at Mantua; (5) a pendant, the Judgment of Paris, in the Grüne Gewölbe at Dresden; (6) a collection of jewels, chiefly pendants, in the Rothschild Room at the British Museum. Silver and Gold—(1) A rock crystal vase, gold mounted, in the Kunst Gewerbe Museum at Berlin; (2) a circular dish of engraved rock crystal, in the Bargello; (3 and 4) circular relief of the Apotheosis of Charles V, and two oval reliefs of the Fight of Perseus and Phineus, and the Destruction of the Titans, in the Vatican Library; (5 and 6) a sardonyx vase and a silver box, in the Museum at Naples; (7) a cup in rock crystal, with gold-enamelled cover, in the Uffizi: (8) candelabra and cross, in the Treasury of S. Peter's; (9 to 13) a jug and platter, a flask of gold and enamel, two two-handled cups of gold and enamel, a rose-water basin, and a silver pax, in the Palazzo Pitti; (14) an Abbot's cross, at Monte Cassino; (15) a missal cover in the Victoria and Albert Museum; (16) a jug (with modern platter), in S. Celso at Milan; (17 and 18) a silver-mounted dish of mother of pearl and a chalice, in the Grüne Gewölbe at Dresden. Until he was past forty Cellini attempted nothing in the way of sculpture. During his second visit to Paris in 1543 he began a scheme of decoration at Fontainebleau, but nothing of this remains, and the Nymph, now in the Louvre, is all he has left. Here he has succeeded best with the animals standing round; these are full of life and true to nature, while the Nymph herself, with her clumsy body and elongated legs, is little better than Ammanati's figures on the fountain in the Piazza at Florence. Cellini went on with his modelling after his return, his earliest work being the Bust of Cosimo I, in the Bargello, and this, though a great improvement on the Nymph,

shows his want of training. The Bust of Bindo Altoviti in the Altoviti Palace in Rome is a far more satisfactory performance.

The Perseus is one of the famous statues of the world, and, in spite of its imperfections, one of the most attractive. The modelling is still very faulty, and suggests that Cellini has fallen into the same exuberance of muscular expression which he censured so sharply in Bandinelli. This failing certainly appears in the lumpy shoulders and the overdone proportions of the trunk and thighs. It stands magnificent as a type of calm strength, firm and irresistible, but all its other merits are forgotten in the matchless beauty and charm of the face. The pedestal has been criticized as too ornate, and calculated to divert attention from the figure above, but it seems in no way inappropriate as a support for Cellini's handiwork. Had the Perseus been carved in the Greek spirit the objection might hold; but, as the very culminating-point of Classic Renaissance art, it does not suffer from the neighbouring ornamentation. The Perseus relief in the Bargello—replaced by a copy in the Loggia—is perhaps the least successful part of this wonderful work. In the Bargello are two Sketch Models of the statue, one in wax and one in bronze—both show variations from the original, and are more graceful in form; also a bronze Ganymede borne by the eagle. The antique Ganymede restored by Cellini is also in the Bargello; he likewise restored the Satyr in the entrance to the Uffizi. A little-known work of his is a marble Crucifix, intended for his own tomb, which is now in the Chapel of the Escurial.

Cellino di Nese (Sienese—Working, 1360)

To this sculptor is attributed the very interesting Tomb of Cino dei Sinibaldi in the Cathedral at Pistoia, executed in 1337. The tomb is a Gothic canopy supported on twisted columns after the style of the Cosmati, and crowned by a small tabernacle in which stand the Virgin and two saints. In the centre of the canopy is Sinibaldi, a famous jurisconsult

surrounded by his scholars, and a relief below shows him teaching from a desk. Cino was a poet and a friend of Dante. Some authorities assign this tomb to Agostino e Agnolo di Ventura; its lines were subsequently followed in designing the monuments of professors and jurisconsults. The tomb of the physician Ligo Ammanati in the Campo Santo at Pisa is also attributed to Cellino.

It is characteristic of the makers of these early Sienese tombs that they gave their works a secular rather than a religious signification. The earlier Tuscan sculptors had accentuated the religious idea, but the Sienese reduced this to a minimum, and spent their chief effort in delineating scenes in the life of the defunct. Similar tombs are those of Bishop Tarlati in the Cathedral at Arezzo, of Bishop Orso in the Cathedral at Florence, and of Niccolo Arringhieri in the University at Siena. How this tendency spread will appear when studying the numerous tombs of physicians and jurisconsults at Bologna.

Ciccione, Andrea (Neapolitan—Working, 1414)

Ciccione's real name is now generally held to have been Andrea di Firenze. His chief work is the Tomb of King Ladislas in S. Giovanni a Carbonara at Naples, erected by his sister, Joanna II, a gigantic structure above the high altar. The lower portion is a gallery of three arches, supported by four of the Virtues as caryatides, in which are seated figures of Ladislas and his mother, Margaret of Durazzo, flanked by the cardinal Virtues and saints. On the next grade the King's effigy lies on a sarcophagus with finely carved niches, in which are seated figures. Two very beautiful angels stand before the effigy, and in the background are ecclesiastics. The canopy over this is richly carved in Florentine design, and the structure is surmounted by an equestrian statue. Another tomb by Ciccione in the chapel behind the high altar is that of Gian Carracciolo, the minion of Queen Joanna, assassinated

CICCIONE

TOMB OF LADISLAS

S. Giovannia Carbonara, Naples

in 1432 at her instigation. It is a heavy mass, supported on three coarsely carved figures of armed men, bad throughout in proportions and execution. The tomb of Ladislas, though it may not bear close investigation, is fine and grandiose, the upper portion being especially graceful. Both of these tombs have been heavily painted and gilded by Leonardo di Bisuccio, a Milanese artist, a process which has not helped to minimize the inherent vices of Neapolitan art which they manifest. Another signed work of his is the Tomb of Tommaso di S. Severino in the Oratorio of S. Monaca (near S. Giovanni a Carbonara), who died in 1432: this shows plainly the influence of Donatello's Brancacci tomb in S. Angelo a Nilo.

Cioli, Valerio (Florentine, 1529–1599)

Valerio Cioli did the figure representing Sculpture on Michelangelo's tomb in S. Croce, and a bronze Group of a boy and winged sea-monster in the Bargello. His finest work is a bronze Candelabrum bearing the Medici arms, in the Bargello; where also is a dwarf seated on a sea-monster. He worked on the Reliefs in the Santa Casa at Loreto.

Ciuffagni, Bernardo di Piero (Florentine, 1381–1457)

Ciuffagni had the honour to be associated with Donatello, Nanni di Banco, and Niccolo d'Arezzo in the production of the seated Statues of the Evangelists for the Cathedral at Florence, but his figure of S. Matthew makes a poor show beside the others. He has not succeeded in giving a sense of life either to the features or to the limbs, and the draperies are stony and unreal. His Isaiah, formerly on the façade of the Cathedral and now inside, is of no merit. He must have made many statues for the Cathedral during

his long sojourn in Florence, but only these two can be identified. The S. James on Or S. Michele is by him.

In 1447 he went, on Sigismondo Malatesta's invitation, to Rimini, and here also it is difficult to determine his productions. In the first chapel to the right in S. Francesco he made the Statue of S. Sigismond, which strongly resembles the S. Matthew at Florence. In the chapel opposite, the Prophets and the Sibyls on the pillars are perhaps by him; also the Tomb and Statue of Isotta, sculptured under the guise of S. Michael, in the third chapel to the right, which were executed in 1450.

Civitale, Matteo (Lucchese, 1435–1501)

Civitale was born at Lucca, and probably got his teaching in Florence while the traditions of the great masters were yet operative. No record exists to show who taught him, but the affinities of his sculpture to that of Desiderio suggest that he had the same masters. His first recorded commission was for the Tomb in the Cathedral at Lucca of Pietro di Noceto, secretary of Nicolas v. The tomb seems to have been completed in 1472; and, a dispute having arisen between the heirs of Noceto and Matteo, Bernardino Rossellino was called in as arbitrator, and fixed the fee at 350 ducats. It is an imitation of Leonardo Bruni's in S. Croce, and Cicognara is scarcely correct in citing it as the model of many similar ones subsequently erected. Civitale has made one alteration which gives to his monument greater human interest, *i.e.* the introduction of medallion relief portraits of Noceto's son and daughter-in-law in place of angels on either side of the relief of the Madonna. Another work in the Cathedral is the Tabernacle with kneeling angels (1473?), which have been somewhat over-praised, for their facial expression and attitudes are overstrained and restless. Faith and an Ecce Homo in the Bargello are of the same character. At the entrance to the chapel is the fine Bust of Count Domenico Bertini, who built it. The richly carved Altar Balustrade

CIVITALE

S. ELIZABETH

Cathedral, Genoa

was done by him after the Tabernacle, and is in the finest decorative style of the period. Civitale showed his skill as an architect by the construction of the exquisite little Chapel of the "Volto Santo," a jewel of lightness and strength. On the exterior stands his Statue of S. Sebastian, of an ascetic type, finished in 1484. In the same year he began the Altar of S. Regulo, consisting of a sarcophagus high up against the wall with an angel on either side, and the Madonna throned above. Below is a reredos with the Baptist, S. Regulo, and S. Sebastian—beautiful figures which place Civitale in the first rank. By a curious freak he has presented the Baptist and S. Sebastian in the robes of Florentine citizens. On the predella are two portrait medallions and three reliefs. The composition of the monument is faulty, the upper portion being far too heavy. On the chief doorway he did a relief Portrait of Giovanni d' Avenza. In the Museum at Lucca are two of his works: an Annunciation and an Ecce Homo. He did a Relief of the Madonna in S. Trinita; and in 1490 the Tomb of S. Romano in the church of the Saint. The head of S. Romano is a delightful sketch, a strange variation from Civitale's cold and literal method; also a Madonna in S. Michele. About 1491 he made six Statues for the Chapel of the Baptist in the Cathedral at Genoa—Adam, Eve, Isaiah, Habbakuk, Zacharias, and Elisabeth; and upon these his reputation chiefly rests. Unfortunately the mistaken prudery of the Jesuit reaction led to the disfigurement of the statues of Adam and Eve by robes of stucco, so that Adam can be judged only imperfectly, and Eve not at all. Adam is a simple and dignified figure; his expression of penitence is just and restrained; indeed, all these figures are free from that striving after passionate emotion which is Civitale's besetting fault. The Elisabeth is easily his masterpiece, and the finest statue of the close of the fifteenth century. Below are reliefs of incidents in the life of the Baptist. On his return to Lucca in 1494 he did the Pulpit in the Cathedral, and later the Holy Water Stoup, a fine example of decorative carving. Civitale's weakness was intellectual. A

capable sculptor and anatomist, he lacked the mental insight to discern the attributes which alone give life to statuary, wherefore much of his work is unsatisfactory. He strove to make his figures life-like, and often fell into an exaggeration of facial expression and attitude which some writers mistake for a reflection of the Christian idea. In the Victoria and Albert Museum are two Tabernacles by him (Nos. 418, 7569), and a curious profile Relief of a man (No. 5899).

Como, Guido da (Pisan, Thirteenth Century)

There is only one generally recognized work by this sculptor: the Pulpit in S. Bartolommeo in Pantano at Pistoia. The equestrian figures on the side panels are of a distinctly Byzantine type, while the reliefs on the front show clearly that the sculptor must have studied the grouping of figures on Roman sarcophagi. There is strikingly good work in the figures at the angles; on one is a group of three, and on the other a figure between two strange-looking beasts standing on a satyr's head. The proportions of the figures are good, and they seem more instinct with life than those of any previous sculptor. The relief of the Nativity is graceful, and the figure of a man beneath the pulpit is admirably modelled, and at the time of its execution must have marked the highest point of the plastic revival. By some authorities Guido is reckoned the maker of the Font in the Baptistery at Pisa.

Cortona, Urbano da (Florentine, 1426–1504)

He was one of Donatello's assistants at Padua, and afterwards settled in Siena. He did some Reliefs of scenes in the Virgin's life in the right aisle of the Cathedral, and others on the benches of the Loggia dei Nobili. His principal work is the Tomb of Cristoforo Felici in S. Francesco (1462). The effigy is far the best part of it; the setting is taken bodily from Donatello, and the introduction of the

ubilant *putti* into a mortuary structure is certainly bizarre. A Madonna in relief in S. Francesco is probably his work. An Angel of S. Matthew and an Annunciation in the Opera del Duomo are attributed to him, and the Tomb of Bishop Baglioni and two Reliefs in the Cathedral at Perugia; also in the Museum of the University four other Reliefs; and on the façade of S. Caterina at Siena a Relief of the Saint and Angels.

Cosmati, The (Roman, 1100–1300)

This school probably takes its name from the chief of some *bottega* of stone carvers, and later on the name was applied to all craftsmen working in marble with inlay or veneer of porphyry, coloured stone, or glass mosaic. During the twelfth century the work was chiefly decorative: in 1226 one of the school made the Gaetani Tomb in the Cathedral of Anagni. The first sculptor of note was Giovanni, who made in 1298 the Tomb of Rodrigo Gonsalvo in S. Maria Maggiore, of Durante and of Orsini in the Minerva, of Acquasparta in Ara Cœli, and of Stefano Surdi in S. Balbina. That of Durante is the finest work of the period. The Tombs of Anchera in S. Prassede, of Boniface viii in the crypt of S. Peter's, of Cardinal Orsini and of the Queen of Cyprus at Assisi, and the Paschal Candlestick and Ciborium in S. Maria in Cosmedin at Rome, are the chief works of the school.

To the school of Paolo (1110–1180) are attributed the Tabernacle in S. Lorenzo Fuori; the Ciboria of SS. Cosimo e Damiano and of S. Croce in Gerusalemme, and the Paschal Candlestick of S. Paolo Fuori. To the school of Vasaletus, the Bishop's Throne and the Candlestick in the Cathedral at Anagni, the Tabernacle and the Tomb of Hadrian v at Viterbo, and the cloisters of the Lateran and of S. Paolo Fuori. To the school of Oderisi, the Tomb of Clement iv at Viterbo. Petrus, one of this school, came to England and completed the Tomb of Edward the Confessor, and probably made that of Henry iii. The pavement of the Presbytery is also by an Italian.

Cozzarelli, Giacomo (Sienese, 1453–1515)

Cozzarelli was a pupil of Francesco di Giorgio. He was a skilled metal worker, and made many of the bronze rings which were built into the Sienese palaces to hold the flagstaffs—some fine ones may yet be seen on the Palazzo del Magnifico, opposite the Baptistery. He also made two bronze Brackets for Beccafumi's candle-bearing angels on the columns nearest to the high altar in the Cathedral. Cozzarelli's fame rests on his skill in modelling life-sized groups in clay after the style of Mazzoni and Begarelli. His finest is that of a Lamentation in the sacristy of the Osservanza near Siena. The aspect of death and the relaxation of the limbs is as perfectly rendered as in Michelangelo's Pietà; and the women on the right are very lovely. There is another Pietà in the right aisle of the church, a clever composition, but the figures are less lifelike, and the whole group suffers from heavy painting. A Figure of S. Sigismond, formerly in the Carmine, is now in the Palazzo Pubblico at Siena; and in the transept of S. Agostino is a Figure of S. Niccolo di Tolentino. In S. Spirito the second altars right and left have respectively Figures of S. Vincent and S. Catherine. All of these are in painted terra-cotta. Besides these are ascribed to him the Monument of Gian Battista Tondi in the entrance hall of the Scala Hospital; a Bust of S. Catherine and two Reliefs in the House of the Saint; a kneeling Figure of S. John in the Museo del Duomo; S. Bernardino and S. Catherine in the Oratorio di S. Bernardino; an Ecce Homo in the Concezione; some Figures of saints in S. Lucia; a S. Catherine in S. Girolamo; and Figures of the Baptist in the Oratorio of S. Giovannino beside S. Spirito, and in the Museo del Duomo.

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Dalmata, Giovanni (Roman—Working, 1470–1480)

DALMATA is chiefly known by the great Tomb which he, in collaboration with Mino da Fiesole, made for Paul II. This was broken up when the old Basilica was destroyed, and its fragments, save two now in the Louvre, are in the crypt of S. Peter's. Mino began the tomb about 1475; and, finding many other commissions, engaged Dalmata as assistant, and did very little of the work himself. Ciaconius, in his work *Vitæ Pontificum*, ii. 1093, gives a sketch of the original structure. It is of the Rossellino type, and far more elaborate than anything else of Mino's; indeed, it shows that he, while able to plan the most charming tabernacles and retables, was lost when he attempted so high a flight as this. The sarcophagus and effigy stand under an arch on Corinthian columns. In the lunette is a confused Relief of the Last Judgment which has been ascribed to Mino, but a comparison of this relief with another of the same subject on his tomb of Bishop Piccolomini in the cloister of S. Agostino (now the Ministry of Marine) makes this doubtful. This and the Relief of the Resurrection, the sarcophagus and effigy, the Creation of Eve, the figures of Hope, SS. Mark and Matthew, are Dalmata's; the *putti* and garlands in the Louvre are probably by Mino. Dalmata's technique, except in the Hope, is imperfect. The fragments of the Eroli Tomb, also in S. Peter's crypt; the Roverella Tomb in S. Clemente, the Tebaldi Tomb in S. Maria sopra Minerva, and a Pietà in S. Agostino, are attributed to him in collaboration with Andrea Bregno; and

a Relief of the Crucifixion in S. Balbina with Mino. He also did the Statue of S. Thomas in the Cathedral of Trau in Dalmatia, the Tomb of Gianelli in the Cathedral at Ancona, and some Angels in the crypt of S. Pietro in Montorio in Rome. He went to Hungary, summoned by Matthias Corvinus, and did Relief Portraits of him and of Isabella of Aragon which are now in the Imperial Museum at Vienna.

Danti, Vincenzo (Florentine, 1530–1576)

The work which Danti left shows no sign of the deterioration which fell on so many of his generation, for he acquired a style which, had he lived, would have placed him abreast of Giovanni Bologna. His chief work is the Beheading of the Baptist, over the south door of the Baptistery, a group which will bear comparison with either of the others. The figures of Salome and the executioner are particularly fine. He also completed Sansovino's Group of the Baptism. The influence of Michelangelo appears in his Group of Virtue overcoming Vice, in the Boboli Gardens, and in the Relief of the Brazen Serpent, in the Bargello. The modelling of the individual figures in the foreground is very fine, but the design is marred by overcrowding. Another Relief on a small bronze door, also in the Bargello, is his masterpiece. The proportions of the setting are harmonious, and the depth of the reliefs is graduated admirably according to their mutual relation. He also did the bronze Statue of Julius III at Perugia.

Dentone, Antonio (Paduan—Working, 1480–1524)

He was an associate of Antonio Lombardo, and studied under him and Cristoforo Solari. His chief work is the marble Group in SS. Giovanni e Paolo at Venice, representing the Admiral Vittore Capello receiving the baton from S. Helena. A Pietà by him in the Salute is exaggerated and unpleasing. A better work is the Tomb of Melchior Trevisan in the Frari (1500), the effigy being free and life-like. He did

DANTI
BRONZE DOOR
Bargello, Florence

THE BRAZEN SERPENT
Bargello, Florence

the Relief of the resurrection of a murdered woman in the Cappella del Santo in S. Antonio at Padua in 1524.

Domenico di Paris (Paduan—Working, 1467)

He completed Baroncelli's group of the Crucifixion in the Cathedral at Ferrara, where also may be found his best work, the plaster frieze with graceful figures in one of the rooms of the Palazzo Schifanoia.

Donatello (Florentine, 1386?–1466)

The events of Donatello's life are known but imperfectly. He left no written record, and all that can be gleaned of him comes from certain contracts in which his name appears, from contemporary comments, and from Vasari's Life. His full name was Donatello di Niccolò di Betto Bardi. No one knows his teachers, or how he occupied himself up to the time when his name first appears in the accounts of the Opera del Duomo. In 1401 the Florentines invited competition for the east Baptistery doors, and from the fact that a little later Donatello was skilled enough to be working on the Cathedral it is permissible to imagine that he may also have worked with Ghiberti on the bronze doors. Then comes the story of his journey to Rome with Brunelleschi, which is probably authentic; indeed, some writers find warrant for it in traces of classicism visible in his early work; though it should be noted that at Pisa, much nearer Florence, he might have seen both Niccola Pisano's pulpit and the classic fragments which inspired it. He was back in Florence by 1406, for in that year there is an entry in the Cathedral accounts of a payment to him of ten golden florins for two statues for the north door. These figures stand too high to be properly seen, but they are of no great merit. He was next employed on certain of the statues on the west front of the Cathedral, which was dismantled in 1586. He also executed other life-sized statues for the Cathedral, the earliest of which was ordered in 1408, and of

these nine survive. Inside the Cathedral are three, the so-called Joshua, the Poggio, and the seated S. John the Evangelist. In niches on the Campanile are Jeremiah, Habakkuk, the Zuccone, S. John Baptist, and Abraham. The ninth, the David in marble, has been removed to the Bargello. Of these statues the Joshua (1409) is the earliest; the treatment is immature and ungraceful, and the ill-falling drapery and fat stupid face resemble nothing else of Donatello's work: its authenticity has often been called in question. Opposite stands what has been claimed sometimes as a portrait of the Humanist, Poggio Bracciolini; it may be noted that a figure strongly resembling this statue surmounts the tomb of Tommaso Mocenigo in SS. Giovanni e Paolo at Venice, which was made by the Florentines, Piero di Niccolò and Giovanni di Martino, some time after 1423, the year of Mocenigo's death. The tomb shows further signs of Florentine influence in the standing figure at the left-hand corner of the sarcophagus, which is a reduced replica of Donatello's famous S. George on Or S. Michele. S. John the Evangelist, made originally to stand with three others outside the great door of the Cathedral, is certainly the finest work of his early period. The order for it was given in 1408, when he was only twenty-two years of age, and it was completed by 1415. It needs no deep scholarship to perceive that this majestic figure helped to inspire Michelangelo's Moses. The hands are huge and ill-proportioned; a fault which Michelangelo certainly did not rectify. In pose Donatello's statue is the finer of the two, but the spirit that here underlies the marble surface is less tense and passionate. It may be noted that he has given to S. John the rugged, virile aspect usually associated with S. Peter or S. Paul, instead of the soft, youthful rendering of the later artists. Of the five statues on the Campanile, Jeremiah (set on a base bearing the name of King Solomon) and Habakkuk are alike in treatment, and full of life. The faces are keenly alive, but the figures are imperfectly rendered. The throat is clumsy and shapeless, and the enormous hands seem inoperative, merely pressing the objects they profess to grasp. The famous Zuccone, the

pumpkin-head, is the effigy of a supremely ugly man, absolutely true to life. It stands on a base bearing the name of King David, and was formerly supposed to represent that monarch. The Abraham and Isaac—in collaboration with Il Rosso, 1421—is only moderately successful. Donatello at this period was at his best at single figures, and the introduction of Isaac into the composition has weakened the effect; but it must always be interesting from the grandeur of Abraham's head.

The remaining statue to be noticed on the Campanile is the Baptist; and seeing that Donatello, as a Florentine loyal to his patron saint, sculptured him many times, it will be more convenient to notice all these statues seriatim. (1) The one on the Campanile (1416) makes the saint a young peasant in lusty youth, with a heavy wooden face unilluminated by any touch of spirituality. (2) That of the Bargello is of a full-grown man, meagre and ascetic, and suggesting under the marble a conscious self, deeply spiritualized. (3) The charming little Relief in the same gallery shows him in childhood. (4) A youthful bust in the Palazzo Martelli (ascribed also to Antonio Rossellino), and (5) a statue also as a young man. (6) In S. Giovanni dei Fiorentini in Rome (a doubtful work), as a boy. (7) The Church of the Frari at Venice possesses a statue of him (1451), carved in wood and terribly overloaded with paint, in which he is represented as somewhat past maturity, and treated in a style which culminated in the shaggy ugliness of the Magdalen of the Florentine Baptistery. (8) The bronze statue at Siena (1458). (9) The bronze statue at Berlin. Both of these represent the Baptist older than Biblical history warrants. (10) A wooden statue in the Museum at Faenza, where there is also a youthful marble bust, ascribed by most critics to Bernardo Rossellino, rather than to Donatello. (11) A bust in the Louvre.

The marble David—which must not be confused with his far finer David in bronze—was completed in 1416, and shows the same faults as the so-called Joshua. The pose and the disposition of the hands are ungraceful; the lower limbs seem too short for the body, and there is a self-conscious air which

accords ill with the conception of the young shepherd. Between 1410 and 1423 Donatello executed four statues for Or S. Michele: S. Peter, S. Mark, S. Louis, and S. George. Of these the first two still stand in their niches; S. Louis is now in S. Croce, and S. George has recently been removed to the Bargello, and replaced by a bronze copy. The S. Peter is probably the earliest in date, and is not very interesting. The drapery falls easily and was evidently inspired by some classic model. S. Mark is far more successful and lifelike. The pose is noble and dignified, and the face almost as quick with intelligence as that of the S. George, but Donatello again fails in the hands. The S. Louis in S. Croce is an uninteresting figure. In 1416 he finished the famous S. George, his masterpiece, and one of the great statues of the world, which is too well known to need description. In S. Croce is the early Crucifix, also the Relief of the Annunciation, in which he shows a keener sense of beauty and greater skill in giving a sense of motion. The framework and decoration are somewhat baroque, and the coarse stone in which it is carved detracts from its charm. Various dates — 1430–1443 — are given to it; the classic spirit is very strongly apparent. Between 1424 and 1428 Donatello worked intermittently with Quercia on the Sienese font. He made two of the figures, *i.e.* Faith and Hope standing between the reliefs, as well as one of the panels, the Banquet of Herod, his first essay in relief. (A replica of this in marble is in the Museum at Lille.) He also did some statuettes of children for the upper frieze. Another work of his at Siena is the slab monument of Archbishop Pecci in the Cathedral (1426).

Since 1423 Donatello and Michelozzo had been collaborators, and to this period much remarkable work may be referred; the Tombs of Pope John XXIII in the Baptistery at Florence (1426–1429) and of Cardinal Brancacci (1427) in S. Angelo a Nilo at Naples; and the famous Pulpit at Prato. The Tomb of Pope John is one of his finest mixed works, the relation of the figures to the architectural design being entirely harmonious. The Pope's face denotes sleep rather than

DONATELLO

PULPIT

Cathedral, Prato

death, and the relaxed recumbent figure is that of a man at rest. The little angels who support the scroll are beautifully modelled. The Brancacci Tomb is far less successful; the upper part is too heavy for the meagre ineffective base. The sarcophagus is borne on the shoulders of three caryatid figures by Michelozzo, and the figure of the Cardinal, the standing angels, and the relief of the Assumption—a perfect gem—are in Donatello's finest style. The face of the dead man is drawn and somewhat ghastly—and the angel standing at the pillow is worthy to rank amongst his grandest creations. Stern, pitiful majesty and irresistible force have rarely been so consummately expressed.

The Pulpit at Prato occupied Donatello on and off from 1434 to 1439, but long before it was completed he began on the Cantoria or singing gallery for the Cathedral of Florence. At Prato he made another and successful essay in treating figures in groups, and Michelozzo supplied the architectural framework for the panels of dancing children. Their mirth has something Bacchic in it,—in spite of the sprouting wings on their shoulders. Perhaps they do not attain the grace of the children on the Cantoria, but the work is equally beautiful in harmony of design. Two of these panels in ancient terra-cotta replicas are in the Wallace Collection. The pulpit rests on a bronze capital of exquisite design. The Cantoria, formerly in the Cathedral and now in the Opera del Duomo at Florence, occupied him from 1433 to 1440, and is probably his most popular work. In these reliefs he attained the highest point of grace and delicacy, equally remote from the austerity of his early and from the exaggerated movement and complication of certain of his later works. Children have never been more exquisitely displayed: he was, indeed, the first to give the child—apart from the infant Christ—a due place in sculpture.

Before either the Prato Pulpit or the Cantoria was finished, Florence was convulsed by the banishment of Cosimo in 1433, and Donatello withdrew to Rome, where, according to legend, he advised his "brother" Simone in the matter of

the Tomb of Pope Martin v; but Donatello had no brother, and the Simone in question was Simone Ghini, Filarete's assistant on the bronze doors of S. Peter's. During his sojourn he must have made the Tabernacle now in the Sacristy of the Canons at S. Peter's, one of his less attractive works. In the decoration the classic note is stronger: the *putti* are charmingly modelled, but as a whole the composition is lacking in harmony, perhaps owing to Michelozzo's absence. He probably went back to Florence after Cosimo's return from exile in 1434, and about this time made eight classic Reliefs from antique gems in the Medici Collection, which were placed in the court of the Medici palace. These reflect manifestly the classic influences to which he was subjected in Rome, and demonstrate likewise the vigour of his personality by the skill with which he has reproduced the spirit of antiquity modified by the working of his own genius. They may be derived from classic models, but they are immensely greater than copies. Classic sentiment and treatment appear so strongly in the bronze David which was done about this time that it may be permitted to define this commission of Cosimo's and the sojourn in Rome as the seminal period of Donatello's middle and later style. The David, now in the Bargello, was his first essay in the nude, and, considering how limited were his opportunities for anatomical study, his success was astonishing. It was the first nude statue executed since classic times, a delightful expression of youth and vigour. There is a fine marble copy in the Victoria and Albert Museum (No. 884). In the Bargello are two other statues quick with classic spirit: the charming Cupid in the breeches of a Tuscan peasant boy—the first modern rendering of a Greek god—who tramples on a serpent; and another standing on a scallop shell. The Marzocco, the civic lion of Florence, is now in the Bargello; the finely carved pedestal is still in the Palazzo Vecchio, and on it is a bronze replica of the lion.

Donatello produced a large number of Reliefs of the Madonna. Three appear as details in larger works: one in the Tomb of

Pope John (also attributed to Pagno di Lapo), one in the Brancacci Tomb at Naples, and one in the panel of the Mother vindicated by her Child at Padua. The popular demand for subjects of this kind was immense, and an enormous number of replicas in terra-cotta were made during Donatello's lifetime: the small oval in the Victoria and Albert Museum (No. 71); the Madonnas of the south porch of the Cathedral at Siena and of the Via Pietra Piana in Florence; the Orlandini Madonna and the one from the Convent of S. Maria Maddalena in Florence, now in Berlin (Nos. 39, 39A)—one with cherubs in marble; and a Relief in bronze in the Louvre, are the most noteworthy. It may be remarked that seven other renderings of the subject in the Berlin Museum are claimed as genuine, and four or five in the Louvre. His portrait busts are not very numerous. At Berlin there is one unfinished, known as Ludovico Gonzaga, and another of Giovanni, the son of Gattamelata, with a large plaque on his breast, now in the Bargello, where also is the over-praised bust of Niccolò d' Uzzano. This, however, deserves notice as the first essay in Renaissance portraiture; and it would doubtless be more attractive were it cleaned from its thick coat of paint. Other busts executed by him or his pupils are the so-called S. Cecilia in the Victoria and Albert Museum (No. 7585); the S. Lorenzo, terra-cotta, in the Sacristy of S. Lorenzo in Florence; and one of S. Lussorio in S. Stefano at Pisa. A fine head in relief, with good claim to authenticity, is in the Victoria and Albert Museum (No. 923). About 1440 Donatello did his group of Judith and Holofernes, now in the Loggia dei Lanzi. Broken up, it would furnish a store of exquisitely wrought fragments, but as it stands it repels by reason of its extraordinary jumble of details, and the impossibly cramped juxtaposition of the figures themselves; moreover, the group ought never to have been set on such a base, and both base and figures are out of place on such a pedestal. It must be remembered, however, that at this time sculptured groups were a new departure. The Pisan masters had represented groups and even crowds

in strong relief with much success, but the group of free standing figures was another and a very long step, and Donatello, when he attempted the Judith, was not firm on his feet. The pedestal is enriched with a charming relief of a revel of amorini: the joy of life delineated with true gusto amid the graceful surroundings of some Arcadian festival. Nowhere in his work are classic influences more strongly apparent. It is a long step from this gem to the Magdalen in the Baptistery, which is ascribed to various periods of his life, and was probably carved about 1457. It is one of the ugliest of statues, and its ugliness, unlike that of the Zuccone, fails to attract. Various influences, which might have led him to produce it, have been suggested: one is that the levity apparent in the Florentine character moved him to present to the pleasure-loving crowd a spectacle of penitence on the most austere lines. This personification of haggard misery will seem to most spectators as far removed from the legend of the Magdalen, as is the placid, well-fed, well-dressed lady, reading a good book in some pleasant garden,—the rendering given by painters of a later age.

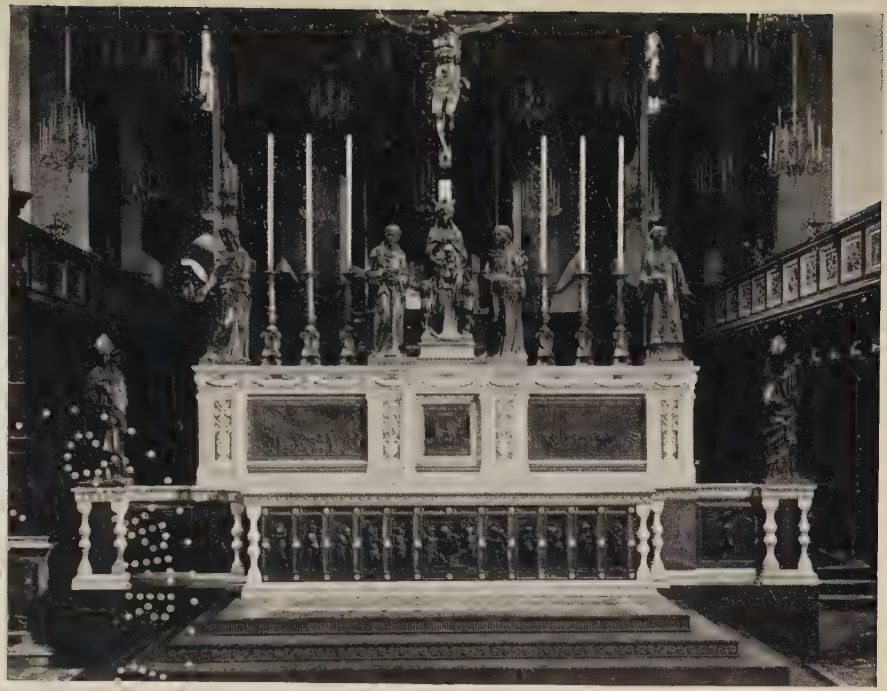
It is not easy to assign a date to the bronze doors in the Sacristy of S. Lorenzo, with their extremely simple treatment. Each panel contains only two figures, who illustrate the theme by action dignified and animated,—one pair of doors being given to the saints, and the other to the martyrs. Over these doors are two groups of saints in terra-cotta relief, S. Stephen and S. Laurence on one side, and S. Cosmo and S. Damiano on the other; also four large circular Reliefs of the Evangelists, and four smaller ones of scenes in the life of S. John. Classic detail appears in all these medallions, which were finished before 1444. He also did an exquisite balustrade for the singing gallery of the Church and a frieze of cherubs' heads. As soon as he was free he went to Padua, where he remained till 1453. It will be more convenient to continue here the description of the other work he did in S. Lorenzo after his return. The two great bronze pulpits, his last achievement, were largely done by his pupils and assistants; but these

Donatello had selected and taught with such judgment that the work shows only occasional falling away. They are rectangular in form, and are decorated with twelve bronze reliefs illustrating the Passion. On the north pulpit, in front, are the Crucifixion and the Descent; on the left side, Christ before Pilate and Caiaphas; on the right, the Entombment; and in the rear, Gethsemane and the Flagellation, divided by a figure of S. John. On the south pulpit, in front, are the Descent into Limbo, the Resurrection, and the Ascension; on the left, the Women at the Sepulchre; and on the right, the Descent of the Holy Ghost. In the rear is the Martyrdom of S. Laurence and an Ecce Homo, divided by a figure of S. Luke. All these subjects are treated with reverence; there might occasionally be a little more restraint, and there is awkward overcrowding of the figures—notably in the Ascension and in the Descent into Limbo—and always a sense that what we see is the work of an old man, tired and wanting rest. Interesting as these great reliefs are, they are rivalled by the setting provided for them. A first glance may suggest that it was a want of taste which placed the great World Tragedy in a framework more fitted for a Bacchic dance or a procession of the Muses and Graces. One school will argue that it proves Donatello to have been a pagan at heart; and another, that he must have been a Christian indeed to have let the story of the Cross triumph in spite of this subtle reek from an unclean altar. Probably the question never troubled him at all; probably the Renaissance, and what we call Humanism, looms far more important to us than it did to the Florentine architects and stone-cutters of the Quattrocento. His friend Michelozzo provided him with divers pretty devices and patterns, copied from old tombs and pilasters, and he used them when it pleased him. On the first pulpit the frieze is divided into sections by pairs of graceful amphoræ, and two centaurs occupy the middle—the first use of this creature since classic times. In the spaces cupids sport and play and make music, and they are likewise introduced into the capitals of the pilasters which divide the great reliefs.

Donatello has concealed the bases of some of the pilasters by majestic figures, notably in the Deposition, the Pilate and Caiaphas, and in the Crucifixion. At the angles of the second pulpit he has introduced groups of men and horses, evidently copied from the bronzes on Monte Cavallo. The Pilate and Caiaphas reliefs are bounded by columns modelled on Trajan's, and surmounted by graceful nude figures. Bertoldo was Donatello's chief assistant, and much of the execution, doubtless, was his. A charming Relief of sportive Cupids in the Berlin Museum, ascribed to Donatello, is probably also by Bertoldo.

To the end of his Paduan sojourn may be assigned the bronze Relief of the Crucifixion in the Bargello, and the Dead Christ with Angels in the Victoria and Albert Museum (No. 7577). We have there several fine authentic works in addition,—the Charge to Peter in very shallow marble relief (No. 7629); the Flagellation and Crucifixion, a clay sketch for an altar (No. 7609); an oval stucco relief of the Madonna with Saints and Angels (No. 93). Ascribed to Donatello are the so-called S. Cecilia, a fine portrait bust in clay (No. 7585); a Madonna adoring the Child, a work of great beauty (No. 57); the plaster Relief of S. George (No. 7607), the Magdalen (No. 157), a replica of the Pietra Piana Madonna (No. 7412), a replica of the Madonna of S. Croce (No. 7624), the Deposition in bronze strongly resembling the Pietà in S. Antonio at Padua and probably a genuine work (No. 8552), and the figure of a winged boy in bronze made for a fountain (No. 475). The beautiful Monument of S. Giustina (No. 75) is ascribed by recent criticism to the anonymous maker of the tombs of the Gattamelatas in S. Antonio at Padua, and perhaps of the famous S. Cecilia, hitherto attributed to Donatello, belonging to the Earl of Wemyss. It might with equal justice be attributed to Agostino di Duccio. Another example alike in rendering is the fine marble profile Relief (No. 973).

In 1444 Donatello, then in his fiftieth year, went to Padua and there carried out two of his greatest works, the



DONATELLO

HIGH ALTAR

S. Antonio, Padua

High Altar of S. Antonio and the Equestrian Statue of Gattamelata. The high altar is perhaps the most sumptuous mass of bronze and marble in the world. Alone in the centre the seated statue of the Virgin in a chair supported by sphinx-like figures is one of his most remarkable creations. Seldom has the mother of God been cast in so mysterious a form; the technique is thorough and searching, but in no way detracts from the impression of majesty. Her look is solemn and awestricken, with no touch of maternal tenderness, and recalls, somehow, the famous dictum of Pater as to the "intolerable honour" which the possession of the Holy Child brought to Botticelli's Madonnas. On her right stands S. Francis, a magnificent figure, and on her left S. Antony, both in the garb of the order. The other single statues are of S. Giustina and S. Daniele above, and S. Ludovico and S. Prosdocimus on each side of the altar below. He did four large Reliefs of the miracles of S. Antony, which were very elaborate in plan. The figures are skilfully and symmetrically grouped, moving with grace and dramatic power, and the scene is always full of life. Compared with the severe simplicity of the panels of the doors of the Sacristy of S. Lorenzo, these reliefs show a vast change of method. One cause of this new departure may be found in the fact that on going to Padua he found himself in the presence of the school of Squarcione, then in its zenith. Squarcione is said to have traversed Italy and Greece in search of relics of ancient art, and to have made careful drawings which formed the basis of his great art school at Padua. The tendency of his teaching was undoubtedly to reproduce in painting the impression of a sculptured subject, a tendency which appears so plainly in the work of his greatest pupil Andrea Mantegna, of whom it is often said that his canvases are painted sculpture. These reliefs of Donatello might with equal justice be described as sculptured paintings; and a comparison of his great altar Crucifix, his first work in Padua, with the Gattamelata statue, his last, will suggest that the modification of his style may well have

been caused by the presence of the workshop in which the young Mantegna was probably then a pupil.

The first Relief tells the story of a Ferrarese nobleman who doubted the chastity of his wife; but her honour was vindicated by the testimony of her infant, who, by the agency of the saint, spake and gave full confirmation of her innocence. The second shows how a certain miser died, and how the saint declared that his heart would be found with his treasure—to wit, in his money chest. The third is the Miracle of the Mule, belonging to a notorious atheist, to which, when starving, the saint offered the consecrated wafer for food. The mule genuflected, refused the wafer, and the atheist was converted. The fourth is of a youth who kicked his mother and had his foot cut off as a penalty. The saint joins it on to the leg once more. Two of these reliefs serve as the retable of the altar, and two are at the back of it. On the altar frontal in the centre is a square Relief of the Dead Christ and Angels, and on either side of it six narrow panels with reliefs of angel choristers. Two of these contain two figures, and these are the most beautiful; some of the others, notably the one on either side of the central relief, are of inferior workmanship. Four square reliefs of the symbols of the Evangelists are placed two at the front and two at the back; the Eagle of S. John and the Angel of S. Matthew are remarkably fine. The door of the tabernacle is a Pietà in bronze relief, a poor work. The most important detail of the decoration of the rear of the altar is the large relief of the Entombment in stucco, delineated with a violence of passion which, compared with the calm majesty of the Virgin seated above, seems excessive. A greatly elaborated variant of this work, in bronze, with a large infusion of classic spirit in the decoration, is in the Imperial Museum at Vienna, and is attributed to Donatello. There is also a small bronze relief, closely following the original, in the Oxford Museum. The last work to be noticed in S. Antonio is the one first executed, the great bronze crucifix over the altar, the greatest

crucifix ever wrought, and a triumph of art which, in the opinion of many, rivals the S. George itself. As a study of human anatomy it is a marvel, and it establishes, once for all, his consummate genius by the perfect blending of suffering humanity with the willing and beneficent surrender of the God.

Padua possesses another great work by Donatello: the Equestrian Statue of Gattamelata, usually bracketed for comparison with Verrocchio's Colleone at Venice. The stock criticism of this work, that the man is too small for the horse, will suggest itself to most spectators. It is not, as is frequently asserted, the first equestrian statue of the Renaissance, as the one of Bernabo Visconti in the Castello at Milan dates from 1354 or earlier; but it is the first bronze casting of a horse. In its modelling Donatello would certainly have studied the bronze horses on S. Mark's at Venice. The face of Gattamelata is finely conceived; less truculent but not less life-like than that of Colleone, and the fiery spirit of the horse is admirably expressed. The rich details upon the armour and saddle are not properly seen in their present position.

This is but a hurried survey of Donatello's great achievement. He was the inheritor of the traditions of the Pisan school, which he took up and enriched with qualities which came neither from classic, nor Burgundian, nor Northern source. That he was able to modify and carry forward sculpture beyond the point to which Niccola and Giovanni Pisano, Orcagna and Ghiberti had brought it, proves him to have been one of the kings of art. That soft delicate beauty, delineated so constantly by his contemporary Luca della Robbia, and by his successors Mino, Desiderio, and the Rossellini, had no attraction for him; in any case, he refrained from rendering it. If he ever approached it, it was in the Annunciation of S. Croce and in his sportive *putti* and children; but in these he shows himself before all a naturalist. Any excursions he may have made by way of experiment were in the opposite direction: as witness the Zuccone and

the Magdalen of the Florentine Baptistery, which are veritable masterpieces of ugliness. One characteristic of his method is that he seldom introduces into his compositions any natural object other than the human form. On the pulpits of S. Lorenzo trees and animals appear, but in these his assistants had a free hand.

One of the reasons why he left no band of disciples to carry on his style may be that none of his successors approached him in power of intellect nearly enough to transfer the essential character of the concept to the marble with a vigour and directness in any way approaching his own. Their figures were often more correctly modelled than his, and they lived, but the impress they had received was that given by a skilful carver, and not by an inspired master. In this respect a striking parallel may be drawn between Donatello and Jacopo della Quercia.

His work does not always please: his themes were often too intractable and his arm too strenuous to allow him to smooth away those rugosities which offend the fastidious eye. Donatello did not strive for beauty alone: he strove for character, for truth; and to those who search first for these he will always remain the greatest sculptor of the revival. His immediate successors and pupils, infected by the spirit of the time, strove for beauty alone, and not seldom missed true beauty in their efforts to render mere grace. They hastened to trick out their work with fruits and flowers, garlands and arabesques, a practice he had never adopted. In this sense it may be admitted that Donatello founded no school; but he left no germ of corruption to bring the degeneracy and decay upon art which supervened upon the death of Michelangelo. In none of his creations is the working of the brain and spirit exhibited with that passionate strength which quivers under the marble of those giant forms in the Sacristy of S. Lorenzo. Michelangelo applied his art to stone for the interpretation of intellectual problems: Donatello's hand was equally sure and skilful; his outlook was wider; he realised more thoroughly the limitations of his subjects, and the legitimacy of this or that method;

and he was therefore the greater sculptor though not the greater artist. To appreciate him rightly it is necessary to realize his epoch: that wonderful time when men awoke to new life after the dark night of Mediævalism; when scholars read once more the classics, and found new truths in the old world which had so long lain buried under the ruins of Rome; when youth learnt once more the joy of bodily vigour and strenuous life; and when curious seekers, in spite of ecclesiastical frowns, began to pry into the secrets of nature. Donatello's art epitomised all these phenomena: its spirit was in sympathy with all these streams of human activity, and, like the sympathy of all the truly great, was of the widest. If the last of his Paduan works, the Gattamelata, glorifies the ideal of human force and capability; his first, the great bronze Crucifix, assuredly represents the most exalted rendering of human suffering and Divine pity.

Examples of Donatello's work are in the Bardini Collection in Florence, in the Duke of Westminster's in London, in the André and Dreyfus Collection in Paris, and in the Beckerath and the Weisbach Collections in Berlin. There is an unfinished David in the Martelli Palace in Florence, an early work.

E

Embriachi, Baldassare degli (Florentine —Working, 1396)

He carved the ivory reredos for the Certosa at Pavia, which was destined to stand on the High Altar but is now in the Old Sacristy. It is one of the finest examples extant, and contains sixty-four reliefs and ninety-four statuettes. The figures and the architecture are beautiful in proportion, and the delicacy of the manipulation shows that the maker must have been possessed by the best traditions of the Florentine school. In the Bargello are two finely carved ivory triptychs, which are attributed to him.

FEDERIGHI

HOLY WATER STOUP

Cathedral, Siena

F

Federighi, Antonio (Sienese, 1415–1490 ?)

FEDERIGHI was powerfully affected by the traditions of the Pisan masters. He made the Tomb of Bishop Bartoli in the right aisle of the Cathedral at Siena; and the Reliefs on the Font in the Chapel of the Baptist (which must not be confused with the under church of S. Giovanni, the Baptistery of the city). These reliefs are evidently influenced by Quercia's work. He also made the two beautiful Holy Water Stoups at the west end of the nave, which are amongst the finest and most original specimens of Renaissance sculpture. Tradition runs that the foot of the southern one is a bit of antique work. As a sculptor of draped statues Federighi was less successful, and his Figures of S. Ansano, S. Vittorio, and S. Savino (1456) in the Loggia dei Nobili are poor, though much better than Vecchietta's beside them. He did the Reliefs on the right-hand bench of the Loggia in 1464, and the Statue of S. Galgano in S. Cristofero; also a Madonna in S. Francesco. The Holy Water Stoup in the Cathedral at Orvieto is by him, and perhaps the Sibyl on the façade. Other works attributed to him are the Gravestone of Bettini in S. Girolamo, a Madonna in the Via dei Rossi, and the Moses in the Museo del Duomo at Siena.

Ferrucci, Andrea (Florentine, 1465–1526)

He was of the Ferrucci family of Fiesole, and began as a decorative carver. Having attracted the notice of King Ferdinand of Naples, he was summoned there in 1487;

but whatever work he did has perished. From Naples he went to Pistoia, where he did his masterpiece, the Font in the Cathedral, in collaboration with Baccio di Montelupo. Another fine work of his is the Altar in the Cathedral at Fiesole, which resembles Andrea Sansovino's in S. Spirito in Florence, though less ambitious in design. He also did the Crucifix in S. Maria Primerana. His Statue of S. Andrea in the Cathedral at Florence (1512) just reaches the average standard of that very uninteresting series; on the other hand, his Bust of Marsilio Ficino (1522) is original and life-like. The Tomb of Antonio Strozzi in S. Maria Novella is faulty in design, and was largely carried out by his pupils. The Tondo of the Madonna in the Bargello is unconventional in type, and is executed with sincerity and a manifest desire to follow nature rather than tradition. A Bust of Marcello Adriani in S. Francesco al Monte is attributed to him.

In the Victoria and Albert Museum is a marble Ancona by him, with beautiful figures of the Madonna, S. Jerome, S. Antony, and the Magdalen, formerly in S. Girolamo at Fiesole, one of his best works; also a graceful Tabernacle. He made a Crucifix in S. Felicità at Florence, and two Angels in the Cathedral at Volterra.

Ferrucci, Francesco di Simone (Florentine, 1440–1493)

He was the son of Simone Ferrucci, and perhaps Verrocchio's pupil. His chief work is the Tomb of the jurist Tartagni (1477) in S. Domenico at Bologna, a sumptuous structure, but wanting in originality of detail, the borrowing from Desiderio's tomb of Marsuppini being clearly manifest. The grouping of parts is harmonious, and the effect imposing. An earlier work, the Tomb of Barbara Manfredi in S. Biagio at Forlì (1466), is strongly allied to the Tartagni monument in conception, and less laden with ornament. Other tombs in Bologna—of Malvezzi in the Campo Santo, and of Albergati in S. Francesco—were done by him. The last was removed

when the church was desecrated, but with the rest of the monuments it has been replaced. He also decorated the Portal of the Palazzo Bevilacqua at Bologna. Other works attributed to Ferrucci are the Tomb of Filippo Inghirami in the Cathedral at Prato; the fragments of the Balducci Tomb now in S. Egidio in Florence; the Altar and Tabernacle in S. Maria di Monteluce near Perugia; the Tombs of Oliva and of Marsabilia Trinci in the Convent of Monte Fiorentino near Pesaro; the Madonna della Via della Chiesa in Florence; the Lavabos and the Door of the Sacristy of the Badia of Fiesole; the Monument of Pandolfini in the Badia of Florence,—also attributed to Desiderio,—and a Fountain in the Palazzo Pitti; the ornamentation of the Windows of S. Petronio at Bologna; an Altar in S. Giobbe in Venice; and Tabernacles in the Cathedral at Prato and at Ostiglia, the last now in the Pal. Cavriano at Mantua.

Ferrucci, Simone (Florentine, 1402–)

He worked for the most part in S. Francesco at Rimini, where he is first heard of in 1442. The treatment of the sportive Children, with which he has decorated the third chapels right and left, is akin to Donatello's. In the right chapel the *putti* are playing musical instruments, and on the left are sporting in the sea. Though their limbs are too heavy they are quite lovely. Others on the rails of several of the chapels are also by Ferrucci. In the first chapel on the right he sculptured in relief Figures typifying the cardinal and theological Virtues, and in the one opposite on the left the Prophets and Sibyls. These are commonplace; only one, a Young Man bearing a shield with the Malatesta device, being remarkable. It is possible, indeed, that this figure alone is his, and all the rest by Ciuffagni. The Font in the Cathedral at Arezzo is attributed to him, and a Lunette with Madonna and angels in the Museo at Forlì. In the Bargello a Madonna by Andrea della Robbia stands on a Bracket of *pietrá serena* covered with charming reliefs which are almost certainly from his hand.

His full name was Simone di Giovanni Ferrucci da Fiesole, and he it was who was for some time identified with the mythical Simone, the brother of Donatello. He seems to have sometimes signed himself "Simone Fiorentino"; and Simone Ghini, who did the monument of Martin v in the Lateran, used the same style, so a further confusion of personalities occurred. There is no evidence that this Simone ever went to Rome, and the contention that he did the marble and Ghini the bronze work of the Lateran tomb is quite untenable.

Fiesole, Andrea da (Upper Italian—Working, 1412)

Except by name, he has no connection with Fiesole, and he must not be confounded with Andrea Ferrucci da Fiesole, who lived some eighty years later. His extant works are in Bologna, and they show directly the influence of the Massegni, who, in 1386, made their great altar in S. Francesco. Bologna, as the seat of an illustrious university, exhibits in its churches many beautiful and stately tombs of its learned teachers, most of which were framed after the model of that of Sinibaldi by Cellino di Nese at Pistoia. The Bolognese Tombs have mostly been removed into the Museo Civico. The finest are to the following professors: Bonandrea dei Bonandrei, Giacomo di Legnano, Lorenzo Pini, Giovanni Calderini, Pietro Cerniti, and Bonifazio Galluzzi. In all of these the teacher is seated amidst his pupils, who take notes of his discourse. Andrea da Fiesole made two fine tombs of this class: of Roberto and Riccardo di Saliceto, and of Bartoommeo di Saliceto, both now in the Museo. The first of these wants the effigy of the deceased; the second is a monument of fine proportions poised on brackets let into the wall. On the face of the sarcophagus the professor sits with pupils on either side, writing. A recumbent effigy lies on the carved cover of the sarcophagus, and on the elaborate cornice the Virgin stands with a saint on her right hand.

Fiesole, Mino da (Florentine, 1430–1484)

Mino was born at Poppi in the Casentino, and probably was taught in Florence, his earliest known works being portrait busts. One of the earliest of these is that of Rinaldo di Luna in the Bargello, dated 1461; but in the Museum at Berlin is another of Niccolo Strozzi, done at Rome in 1454, signed "opus nini," which is claimed by the authorities as Mino's work in spite of the spelling. In the Bargello are three other interesting portraits by him: one of Piero dei Medici, who died in 1469, aged 53; one of a Young Man in Armour, identified by some as Piero's brother Giovanni; and another of a very beautiful Woman in profile relief, bearing the inscription "et io dal mino o avuto el lume." Female busts in the Museum at Berlin and in the National Library at Paris are attributed to him. Little is known of Mino's life before his first visit to Rome in 1463. In this same year he was working at the Pulpit before S. Peter's which was swept away when the old Basilica was destroyed. Recently portions of the Ciborium of Sixtus iv lying in the Crypt have been ascribed to Mino. Another work of this period, the Tabernacle for the remains of S. Jerome, ordered by Cardinal d' Estouteville for S. Maria Maggiore, disappeared for a time, but in the Museo Municipio in Rome four slabs have come to light which have all the characteristics of Mino's work, and are carved with scenes from S. Jerome's life, and possibly these may be portions of it. He did about this time a Relief of the Crucifixion, with the Virgin and S. John, formerly in S. Peter's and now in S. Balbina.

D' Estouteville seems to have entrusted Mino with a second commission: a Ciborium for the high altar of S. Maria Maggiore, which was also broken up in the eighteenth century, but fortunately the chief reliefs are built into the walls of the choir, and fragments are preserved in the sacristy. The work on these is superior to that of the fragments of S. Jerome's Tabernacle, and in the Adoration of the Magi classic influences are strongly manifested. There is a theory, quite reasonable,

that these reliefs date from Mino's second visit to Rome. One of them is in the Palazzo Stroganoff.

In 1464 Mino returned to Florence and matriculated as a member of the Stone- and Wood-Carvers' Company. He did the Tomb and Bust of Bishop Salutati and the Reredos in the Cathedral at Fiesole. The tomb of Salutati is a stately sarcophagus, very original in design, and standing on brackets let into the wall. Beneath is the Bishop's bust, one of the most life-like that ever was carved. The figures of the reredos have all the charm and sweetness of his best time. The one blot is the head of Christ above, which is far too heavy, and mars the symmetry of the pediment. Mino's next work was in the Badia at Florence, a Reredos on the wall to the right of the entrance, with the Virgin between S. Lawrence and S. Leonard. Here the setting is again very beautiful, a gem of Renaissance design, showing that Mino, as a true artist, aimed at general symmetry and did not care to spend all his care in the delineation of spiritual rhapsody. In the adjoining chapel is his Tomb of Bernardo Guigni (1468), which does not show him at his best. It is suggested by the Desiderio and Rossellino tombs, and though the effigy and the figure of Justice are good, they do not accord with the setting: the tympanum is weak and the cornice over-heavy, a blot accentuated by the meagre baseless pilasters on which it rests. The beautiful Tabernacle in the Medici Chapel in S. Croce is probably a work of this period.

In 1471 he went to Volterra, where he did for the Cathedral Baptistery a richly sculptured Tabernacle and two Angels with Candlesticks. In 1473 he undertook with Antonio Rossellino the Cathedral Pulpit at Prato, the design of which is evidently his. The ornament is somewhat uninteresting, and Mino's reliefs—notably the Beheading of the Baptist—show that elaborate compositions were yet beyond him. The base is carved with griffins, a borrowing from the Marsuppini tomb which he repeated and accentuated in the Tornabuoni tomb in the Minerva. On the death of Paul II in 1471 overtures were made to Mino with regard to a Monument, but this was

MINO

REREDOS

Cathedral, Fiesole

not begun before 1475. He had much work on hand; he had contracted for a Tomb to Count Hugo in the Badia, and for a Reredos at Perugia, and divers Roman patrons were eager to employ him. He engaged Giovanni Dalmata as his assistant; and, having furnished the design, left the execution thereof largely to him. He did the figures of Faith and Charity, SS. Luke and John, the Temptation, and one of the fragments now in the Louvre; also the carving on the balcony in the Sistine. Other works of this period are the Tabernacle in S. Marco (with Dalmata), another in S. Maria in Trastevere, and one of the Angels over the door of S. Giacomo degli Spagnuoli. In 1473 he completed the Reredos in S. Pietro near Perugia, on which arabesques and garlands replace the simple grooving. The chief figures are Christ Crucified in bronze, a relief on the door of the central tabernacle, and S. John and the Baptist.

While in Rome Mino, in collaboration with Dalmata, did four tombs: that of Cardinal Forteguerra in S. Cecilia; that of Cardinal Riario in SS. Apostoli (somewhat resembling Isaia da Pisa's tomb of Eugenius IV); that of Bishop Piccolomini (1479) in the cloister of S. Agostino (probably in collaboration with Bregno); and that of Tornabuoni in the Minerva. The last is the best and at the same time his most manifest imitation of Desiderio. In 1481 he returned to Florence and finished Count Hugo's tomb in the Badia, which had been in hand since 1469—a masterpiece in spite of interruption and delay. He also did the exquisite Tabernacle in S. Ambrogio. There are two beautiful Madonnas by Mino in the Bargello, one in the Berlin Museum, three reliefs in the Louvre, and one in the Collegiata at Empoli. The so-called Isotta Malatesta in the Campo Santo at Pisa is assigned to him—as to Desiderio—on insufficient grounds. In the Victoria and Albert Museum are several Madonnas of his school, and three of great beauty (Nos. 7591, 7562, 6737) are possibly by him.

One of his finest busts, that of Diotisalvi Neroni, is in the Dreyfus Collection in Paris.

Filarete, Antonio (Florentine—Working, 1435)

He probably worked under Ghiberti, and came to the notice of Eugenius IV during the sitting of the Council of Florence in 1438. The Pope desired to give to S. Peter's a pair of bronze doors in commemoration of the anticipated reunion of Christendom; and, as he was ignorant of art, he left the matter to officials, who selected Filarete, possibly because he was the best man available. The doors were begun in 1439 and finished in 1445. Whether Filarete studied under Ghiberti or not, they show little trace of that master's style. The right-hand one has reliefs of Christ, of S. Paul, and of S. Paul's decapitation, and the left the Virgin, S. Peter giving the Keys to Pope Eugenius, and his crucifixion. The cross-rails have reliefs of scenes in the pontificate of Eugenius: the Emperor John Palæologus and the Pope arriving at the Council on horseback; the Pope receiving ambassadors; the coronation of the Emperor Sigismund; and the proclamation of the union of the churches. In the larger figures the draperies are shapeless and clumsy, and the faces, except S. Paul's, expressionless. The lower panels, crowded with figures, show great ingenuity of execution, and adequate effect of distance is secured without Ghiberti's trick of setting the figures on different planes. The decoration of the outer framework is an extraordinary medley: in scrolls of elaborate floral device Christian and Pagan subjects are mixed at random — Adam and Eve, the Labours of Hercules, the Baptist, Ganymede, Jupiter and Io, Romulus and Remus, and Leda and the Swan; the spaces being filled in with Cupids, profiles of the Cæsars, and devices taken from Græco-Roman carving. The decoration of these doors and that of Pollaiuolo's tomb of Sixtus IV demonstrate the mental attitude of the powers of the Church towards the Renaissance. Filarete did a bronze Altar decorated in the same spirit, now in the Louvre. The Tomb of Ramirez, and S. Mark, over the door of S. Marco, are attributed to him; also the Tomb of the Cardinal of Portugal in the Lateran, the effigy being by another hand.

Foggini, Giovanni Battista (Pisan—Working, 1675-)

His principal work is in the Cathedral at Pisa. He did one of the Capitals of the great Easter candlesticks in the choir, and the elaborate silver Tabernacle on the Altar of the Holy Sacrament, of which the technique is very fine. In the Corsini Chapel of the Carmine at Florence he did the three large altar Reliefs. The figures are well modelled, and the treatment goes no further in pictorial effort than is legitimate. These reliefs, though infected by Bernini's influence, are superior to most of the contemporary sculpture, and much less extravagant than Algardi's supposed masterpiece, Attila, in S. Peter's.

Fontana, Annibale (Milanese—Working, 1575)

He is best known as the maker of elaborately worked bronze Candelabra, the finest of which may be seen in the Certosa, and in S. Fedele in Milan. As a sculptor his chief work is in S. Maria presso S. Celso, the façade of which he decorated with figures of prophets, sibyls, and angels blowing trumpets. In the church, over the left side-door, is a Statue of S. Maria in S. Celso, a graceful figure with winged *putti*, but overborne by heavy draperies. His Baptist is rather commonplace, and the S. John the Evangelist, which stands over Fontana's own monument, has a head manifestly copied from Michelangelo's Moses.

Francavilla, Pietro (Florentine, 1548-1618)

Francavilla was a Belgian, but he belongs to Italian art through his training in Florence and his association with Gian Bologna. He worked at the bronze Doors at Pisa, and did the Reliefs of the Baptism, the Betrayal, and the Calvary. He was first employed at Genoa, where he did Statues of the Evangelists and of S. Stephen and S. Ambrose

in the Cathedral. In 1589 he went to Florence and made six Saints in S. Marco, and Statues in the Annunziata and in the Niccolini Chapel of S. Croce. The Pisan reliefs were in progress from 1596 to 1602, and during this time he executed, from Gian Bologna's design, the Statue of the Grand Duke Cosimo I on the Piazza dei Cavalieri, and that of Ferdinand I on the Lung Arno at Pisa. He finished Gian Bologna's Statue of Henri IV for Paris, and did the four slaves for the base, which are now in the Louvre.

As a sculptor Francavilla had no originality; his figures are cold and lifeless, and his technique allowed him to be an efficient copyist, and nothing else.

Francesco di Giorgio (Sienese, 1439–1502)

He made the two bronze Angels on either side of Vecchietta's tabernacle on the high altar of the Cathedral at Siena, and the other half-length Angels on brackets on the columns of the choir. He also did the plaster Reliefs on the vaulting of the Osseveranza near Siena, and the painted terra-cotta Altar of the Assumption of the Virgin in the Chapel of the Palazzo Turco. His statues strongly resemble those of Stefano di Giovanni—life-like and graceful figures which foreshadow the extinction of the cold and barren early Sienese traditions, and the prevalence of Florentine ideals.

Francesco di S. Agata (Paduan—Working about 1520)

A boxwood Statuette of Hercules in the Wallace Museum has been identified as the work of this artist by Dr. Bode, who assigns to him also bronze replicas of the same in the Oxford Museum and in the Louvre, a S. Sebastian in boxwood at Berlin, and two youthful Figures in the Louvre. His work has affinity with that of Bertoldo, and his statuettes are not copies but graceful adaptations, both the ruggedness

and the force of the earlier masters being wanting. He was the heir of several generations of great artists, and, though working on a small scale, made good use of his heritage.

Fusina, Andrea (Milanese—Working, 1500)

He was probably a pupil of Cristofero Solari, and is chiefly known by the Tomb of Birago (1495) in S. Maria della Passione at Milan, and that of Bishop Bagaroto in the Castello (1517). Both of these are rich in ornamentation, but the Bagaroto tomb is of coarse and inferior workmanship. He was engaged on the Certosa, and in 1520 he and Cristofero Solari ousted Amadeo from the directorship of the works. The Tomb of Cardinal Piccolomini in the Cathedral of Siena is sometimes ascribed to him on the strength of the inscription "opus andreae mediolanensis MCCCCLXXXV," but this might be applied with better reason to Andrea Bregno. Other works ascribed to him are the Medici Tomb in S. Tommaso, the Tolentino Tomb in the Incoronata at Milan, and some Statues in the Church of the Madonna at Saronno.

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Gagini, The (Lombards—Working, 1448–1536)

THE Gagini were a family of sculptors, sprung from Bissone near Lugano. The first of any note was Domenico, who in 1447 decorated the Chapel of the Baptist in the Cathedral at Genoa with terra-cotta reliefs, assisted by Elia his nephew. After Domenico went to Sicily in 1465 Elia remained in Genoa, completing his work, and decorating also the Fieschi Chapel and the portal of the Palazzo Doria; some Statues in the Palazzo di S. Giorgio and an Altar in S. Maria di Castello are probably his. The Gagini worked also in the Loggia of the Market-Place at Perugia, and in the Cathedral at Città di Castello. In 1465 Domenico settled in Sicily, and his son Antonello was so intimately associated with him that it is difficult to distinguish their work. The Holy Water Stoup in the Cathedral at Palermo is ascribed to him, but the only authentic work of his in Sicily is a Relief—a portion of a tabernacle—built into the wall of the church at Polizzi.

Antonello did a High Altar for the Cathedral at Palermo, but this was broken up, and now forms the tribune. In the sacristy is a Madonna by him dated 1503. Other works attributed to him are a Statue of S. Catherine in S. Caterina, an Altar in S. Cita, strongly Lombardic in style, two Statues of the Madonna, one of S. George, and the Monument of Cecilia Aprilis in the Museo. At Monte S. Giuliano, in the Cathedral, is a finely decorated Altar, probably by Antonello, and a Relief of the Annunciation in the Museo (1513). At

Nicosia, in S. Maria Maggiore, is another Altar; and in S. Giovanni, at Castelvetrano, a Statue of the Baptist.

In the Cathedral at Syracuse, and in the Cathedral and in the Gesù at Catania, are several works either by Antonello or his pupils, the best of these being a Relief of Christ and the Apostles at Syracuse. Milanese influences are manifest in all the sculpture and decorative work of the Gagini, which, however, provoked no imitators in the irresponsive surroundings of Sicily. Two Reliefs of S. George at South Kensington (7256), and the Tomb of Ribera in the University Chapel at Seville, are of this school.

Gambello, Vittorio (Venetian, 1460–1539)

He was chiefly known as a medallist, and his best Portraits are those of Sixtus IV, of the Doges Andrea Gritti and Agostino Barbarigo, of Gentile Bellini, and of the jurisconsults Fasuolo and Castaldo. He did the ornamentation of the Choir and the Statues of the Apostles in S. Stefano, and those of the Virgin, the Baptist, and the Apostles in the Frari. These figures are pleasing, if somewhat insipid. Other works attributed to him are two Reliefs of battle scenes, in the Accademia; the Figures of Slaves on the Contarini Monument by Alessandro Vittoria, in S. Antonio at Padua; the "Gobbo," or hunchback of the Rialto; the Statuette of Mars over the great window of the Ducal Palace in Venice; and a Statue of Justice on the piazza at Murano.

Gano Sanese (Sienese—Working, 1314)

Gano was probably a pupil of Agostino and Agnolo, and a contemporary of Tino da Camaino. Of his works two fine Tombs in the church of Casole, between Siena and Volterra, remain. One of these is of Tommaso di Andrea, Bishop of Pistoia, a mediocre production; but the other, of Raniero Porrina, is a fine work. In its simple and dignified treatment and in the fidelity to nature of the effigy this tomb shows the Sienese school at its best.

Ghiberti, Lorenzo (Florentine, 1378–1455)

Ghiberti was born in Florence, and was taught the goldsmith's art by his stepfather Bartolo di Michele, whose training made him a well-nigh faultless metal worker. At an early age he seems to have studied painting, and there is a legend that in 1399, when plague broke out in Florence, he went to Rimini to help to decorate the Castello for Carlo Malatesta, where he worked until 1401, when he competed for the North Baptistery doors. He was successful, and his Trial Panel of the Sacrifice of Isaac now hangs in the Bargello beside Brunelleschi's. The verdict of every age has confirmed the judgment of the arbitrators, but it may be remarked that in every other panel of the great doors Ghiberti did better than in the one which won him success. His plan is practically a reflection of Andrea Pisano's, but in its execution Ghiberti fell far short of Andrea in force of intellect and in skill of composition.

The commission was assigned to him in 1403, but it was not completed till 1424. Like Andrea, he gave twenty-eight panels: twenty from the life of Christ, four Evangelists, and four Doctors of the Church. Though, like Andrea, strongly under classic influences, his figures show a certain affinity with those of Giovanni Pisano, taking from them, in a softened and modified fashion, the spirit which invests Giovanni's creations with certain reactionary Gothic characteristics. Traces of this spirit may be noted in the relief of Christ expelling the Money-Changers, of S. Peter and the Soldiers, and of the Flagellation. The doors are too familiar to need detailed description. Of the life of Christ, the panels of the Annunciation, the Adoration of the Magi, the Raising of Lazarus, and the Temptation are the most noteworthy; the figures of the Evangelists and the Fathers are Gothic in spirit and handling. During the work Ghiberti undertook several other commissions. In 1414 he did the Statue of the Baptist, now on Or S. Michele, and began the S. Matthew, his finest work in life-size. About the same time he made two Candlesticks for

this church, and in 1419 an elaborate gold Mitre for Martin v, which has disappeared. The two Reliefs of the Baptism of Christ, and the Baptist before Herod, on Quercia's font at Siena (1417–1427), form the connecting link between his first and his second manner. He had begun to set out his panel as a picture, and to pose his figures on different planes so as to obtain a sense of aerial perspective, but the figures in the foreground still dominate the composition. The women standing by the sea and the Baptist are beautifully wrought, and show Ghiberti as a smith at his best.

Ghiberti has left interesting commentaries on his work and on the Philosophy of Art, and nowhere are they so valuable as where they deal with his mental attitude towards the method employed on his most popular work, the East Baptistery Doors. He writes that his aim was to imitate Nature as closely as possible, and that he studied her aspects and changes in order to achieve his aim. "I strove to realize in what manner an object strikes the vision, and how best to comprehend the theory of graphic and pictorial art. I introduced into some of my compositions a hundred figures, modelled upon different planes, so that the nearer might appear larger and the remoter smaller in proportion." Piero della Francesca and Paolo Uccello had already made empiric use of perspective in painting, and later Brunelleschi had formulated its laws, and made it apparently as applicable to Sculpture as to Painting, wherefore Ghiberti, with the eagerness of a true Florentine, rushed in to seize the fruits of the new discovery.

The second Doors were begun in 1425 and finally completed in 1452. The subjects of the reliefs were chosen from the Old Testament by Leonardo Bruni of Arezzo, and it is difficult even to hint which are the finest. The Creation, with its supremely lovely figure of Eve; and the Solomon and the Queen of Sheba, with its shallower perspective and fine grouping, seem to mark the highest point of metal work of this character. The framework of each door and the doorposts and lintels are enriched with exquisite decorative carving. Statuettes in carved niches stand beside each panel, and at

the angles are finely modelled heads. The statuettes of Miriam and Judith are exceptionally beautiful.

During the execution of the second doors (1428) Ghiberti did the Statue of S. Stephen for Or S. Michele. It is a fine figure, but inferior to S. Matthew; indeed, all his statues on this church fail to reach the beauty of his statuettes. In 1432 he undertook the magnificent Shrine of S. Zanobi under the altar of the saint in the Cathedral at Florence, one of his masterpieces. In front is a relief showing a miracle of the saint, who restores to life a dead child, and at the back a wonderful group of floating angels. This exquisite work is not easy to see. A smaller Shrine in the same style, that of S. Giacinto, is in the Bargello. In 1439 he made a Papal Mitre for Eugenius IV,—even more splendid than the first,—and this has likewise been broken up and destroyed. He also made memorial Slabs for the tombs of Stagio Dati, the General of the Dominicans, in S. Maria Novella, and of Lod. degli Obizzi and of Bartolommeo Valori in S. Croce, all of which are well-nigh destroyed by the tread of passers-by. One of his latest works is the bronze Door for a reliquary of Bernardo Rossellino's in S. Egidio in Florence (1450).

The two sets of doors on the Baptistery provide the fullest material illustration of the development of relief carving. The Greek idea of relief carving, repeated in the Græco-Roman sarcophagus and taken up by the Pisans, was that the groundwork of the figures represented a wall or solid mass, all the figures standing practically on the same plane. Niccola Pisano kept to this method, while liberating his figures—notably on the Siena pulpit—so far from the background as to make them practically free-standing statues. In Giovanni Pisano's later work background figures, smaller in size, and attempts at perspective were introduced, and the composition complicated by the introduction of more than one subject into the same panel. Andrea Pisano in his bronze doors returned to the earlier practice; and though his simple and effective method ruled Ghiberti's hand in his first attempt, in the second, dominated by the desire to apply perspective more thoroughly

GHIBERTI

DETAILS OF EASTERN DOORS

Baptistery, Florence

to sculpture, he followed his impulse and produced the Gates of Paradise, which, though the purist may condemn them, are a marvellous example of graceful design and correct handicraft. The experiment may not have been legitimate, but no one can regret that Ghiberti made it; probably it affected adversely Donatello in his elaborate compositions at Padua and on the S. Lorenzo pulpits, and led subsequent sculptors astray from the true object of relief carving, but in compensation it enriched the world with its greatest *tour de force* of the smith's art.

Ghini, Simone (Florentine, 1407–1491)

He is only known by his bronze Tomb of Pope Martin v in the Lateran at Rome. He has been mixed up with Simone Ferrucci, and described as "Donatello's Brother." Donatello was his intimate friend, and when he withdrew to Rome in 1433 he naturally gave Ghini his advice. The tomb is a fine one. The face and hands of the Pope are modelled with admirable restraint and simplicity. The ornamentation throughout is classic, but without the extravagance of Filarete's doors of S. Peter's, upon which Ghini may possibly have worked. The Papal emblems are enclosed in a wreath held up by two full-grown nude boys with wings. This tomb is interesting in comparison with Donatello's tomb of Bishop Pecci at Siena, made in 1427.

Giglio da Pisa. (See Ognabene)

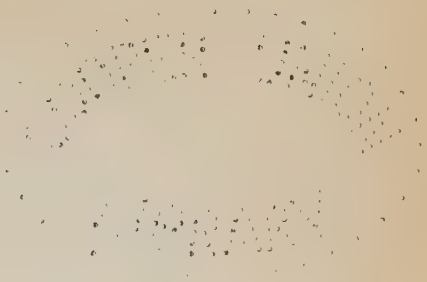
Giovanni di Francesco and Betto di Francesco (Florentines—Working, 1375)

The one recognized work of these sculptors is the Shrine of S. Donato in the Cathedral at Arezzo, formerly believed to have been done by Giovanni Pisano in 1286. Milanesi, however, has finally established the claim of the above-named sculptors by documentary evidence. The plan

of the monument is massive and not unsymmetrical, but the smaller statues are clumsy and ill-proportioned.

The eastern side is the best in design, the mass of the monument, resting on well-proportioned columns, is imposing and graceful. The three upper panels represent the Expulsion of Joachim, the Death of the Virgin, and the Angel and the Shepherds. In the Death of the Virgin S. Thomas (as in Orcagna's version in Or S. Michele) kisses the Virgin's hand; and another, probably S. John, is trying to kindle a censer. Below are six smaller panels illustrating scenes in S. Donato's life. Beginning from the left, he raises a certain Eufrosina from death, is consecrated bishop, restores a broken chalice, expels a dragon from a poisonous spring, casts a devil out of a daughter of the Emperor Theodosius, and restores a dead man to life. The west front is inferior in design. It is a heavy mass with clumsy Gothic finials, and the pointed panels on three different levels are jarring to the eye. In the centre space are the Madonna and two very lovely angels, and above these is the Assumption; the act of coronation, as in Orcagna's relief, being omitted. On the right is the Annunciation, and to the left the Marriage of the Virgin. In the small half-lunettes are other New Testament scenes. Beneath these in small panels are various scenes from the saint's life, and to the right of the large relief of the Virgin is S. Gregory, supposed to be taken from Honorius IV, and on the left S. Donato himself. At the ends are Reliefs of Sirenna, a blind woman who brings her son to S. Donato; the baptism of Sirenna; the seizure of S. Donato; the murder of Hilarinus, his friend; the building of the original church; S. Donato causing rain to fall; an Ecce Homo; the Resurrection, and symbols of the Passion, Hell, and the Last Judgment. The marble inlaid work on the pillars and transoms of the monument is very beautiful both in execution and design.

Giovanni di Francesco made also the Cappella Dragomanni in S. Francesco at Arezzo, a tasteless overloaded work in which the worst faults of S. Donato's shrine are reproduced.



GIOVANNI DA PISA

ALTAR REDIT

Cathedral, Pisa

Giovanni da Pisa (Florentine—Working, 1450)

He was a pupil and assistant of Donatello, and almost certainly helped largely in the Statues and Reliefs in S. Antonio at Padua. The only authenticated work he has left is in the Eremitani at Padua, a terra-cotta relief of great beauty, over the altar. The figure of Christ stands above, surrounded by cornucopias, while delightful winged *putti*, shouting and playing instruments, frolic about the pediment and demonstrate that Giovanni had caught something of his master's spirit in the treatment of the child. The central panel is a fine relief of the Adoration of the Kings, greatly disfigured by paint, which, however, cannot conceal the exquisite modelling of the faces and draperies. S. Francis, S. Antony of Padua, and S. John Baptist are on the left of the Virgin; and S. James, S. Christopher, and S. Antony the Hermit on the right. A glance at Giovanni's work will show the correlation between Mantegna and the school of Florence. The Fulgoso Tomb in S. Antonio has been attributed to him, and he worked on the S. Lorenzo Pulpits at Florence.

Giovanni di Verona (1457–1525)

He was one of the most illustrious of Italian wood-carvers and workers in intarsia. The backs of the stalls in the Cathedral at Siena are by him, having been brought in 1813 from the Church at Monte Oliveto Maggiore, where there are still other panels, some framework, a fine door, a coffer, and a wooden candlestick by him. In S. Maria in Organo at Verona his intarsia work in the choir and Sacristy—done in 1499—is of the finest, and the walnut candelabrum behind the altar is one of the most beautiful examples of wood-carving in the world. In collaboration with Giovanni Barile he made the Doors of the Stanze in the Vatican.

Goro di Gregorio (Sienese—Working, 1324)

He was a contemporary of Tino di Camaino and Lorenzo Maitani, and the son of Gregorio di Gregorio, a pupil of

Niccola Pisano. His chief work is the arca of S. Cerbone in the Cathedral of Massa Maritima (1324), sculptured with the chief scenes in the saint's life: his summons to Rome; how he milked a hind on the way, and gave the milk to the messengers; how he healed the sick, and took the Pope some geese as a present, and celebrated Mass. The workmanship is careful, but he had no sense of composition, or indeed any quality to connect him with Niccola. At the back of the monument are other reliefs. The figures of the Apostles, formerly on the monument, now stand on the choir-stalls. With their large heads and heavy draperies they are very unattractive. The Tomb of Archbishop Guidotto di Tabatis in the Cathedral at Messina was once attributed to Goro's father; but its date (1333) makes the son's authorship more likely. Moreover, it strongly resembles S. Cerbone's. The best work is in the reliefs of the Annunciation and the Crucifixion. It suffered damage from the earthquake.

Goro di Neroccio (Sienese, 1455)

A pupil and follower of Jacopo della Quercia. His only known work is the Statuette of Charity on Quercia's font at Siena.

Grado, Giovanni, Franc. da (Venetian, 1520–)

He was probably a pupil of Andrea Sansovino. His best-known works are the effigies of warriors in the Steccata at Parma; the finest being those of Guido da Correggio, of Sforzino Sforza, and of Beltrando Rossi.

Gruamonte (Pisan, Twelfth Century)

One of the doors of S. Andrea at Pistoia has an architrave sculptured in relief, supported on pilasters the capitals of which were evidently worked by the same hand. It is signed by Gruamonte and by his brother Adeodatas, 1166. The

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figures of the three kings on horseback show a distinct advance on Bonamico's work in the Campo Santo at Pisa, and the horses are good. In 1180 these sculptors carved the architrave of a door of S. Giovanni fuori-civitas at Pistoia with a relief of the Last Supper.

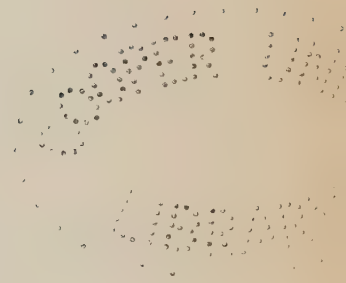
Guardi, Andrea di Franc. (Florentine —Working, 1450)

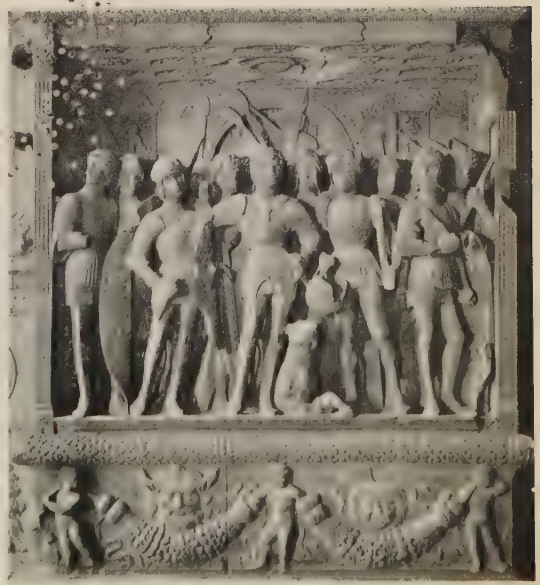
He was probably a pupil of Michelozzo. His work is all in Pisa: a Relief of the Madonna over the south transept door in the Cathedral; the Ricci Tomb and four Reliefs in the Campo Santo, and Tabernacles in S. Caterina, S. Michele, and in the Museo. He also did some Reliefs of the Virtues on S. Maria della Spina.

Guglielmo, Fra (Pisan, 1238–1312)

Fra Guglielmo was probably one of the earliest of the Dominican artists, and it fell to his lot to carve the arca of the illustrious founder of his order. The great tomb, as it now stands in S. Domenico at Bologna, is the work of several hands, Fra Guglielmo being concerned only with the arca which contains the body of the saint. The reliefs which decorate it are deeply cut, and were for some time attributed to Niccola Pisano; but a glance at the draperies, the facial expression, the round chubby faces, and the squat forms of the friars and holy women will disprove this ascription. The left-hand panel on the front shows the restoration to life of a noble youth, Napoleone, who had been killed by a fall from his horse. The next gives a dispute between the saint and certain Manichæans. Both throw their books into the fire: those of Dominic fly out uninjured, while the tomes of heresy are consumed. On the next S. Peter and S. Paul give books to the order. The others show the Death and Resurrection of S. Reginald of Orleans; the Vision of Pope Honorius III; and Angels giving bread to the order during famine. The

full-length figures standing between the panels and at the corners of the arca are vigorous and stately, and recall the style of Giovanni Pisano. The arca was completed in 1267. During its execution Niccola was busy on the Siena pulpit; probably the contract may have been given to him originally and handed on, through press of work, to Fra Guglielmo, whose masterpiece, the pulpit in S. Giovanni fuori Civitas at Pistoia, is in technique superior to the arca. Its date is 1270. The finest feature of it is the central group in the front, the evangelistic emblems. The angel stands in front with the lion and bull on either side, and above a beautiful eagle with uplifted wings acts as a lectern. The reliefs are in two rows. On one side the Annunciation and the Salutation are above, and the Nativity below. On the other side the left portion represents the Ascension, and the right Pentecost and the Death of the Virgin. On the front the upper compartments give the Washing the Disciples' Feet and the Descent from the Cross; and the lower ones the Crucifixion and Christ in Hades. The Nativity, the Deposition, and Christ in Hades show freshness and originality, and an effort to escape from the double-row arrangement of the figures used in the arca at Bologna, a reminiscence of the classic sarcophagus. The figures are often badly proportioned and the heads too large, but the visitation is charming and strongly classic in feeling. By a curious trick Fra Guglielmo makes all his figures look like grown-up children. In the Nativity, like Niccola and Giovanni Pisano, he has put sheep in the foreground; and, by way of magnifying the mendicant orders, has introduced a friar who is preaching to the new-born infant. In 1293 Fra Guglielmo was put in charge of the work at the Cathedral at Orvieto, but there is no trace of his style in any of the sculpture on the façade.





ANDREA DI AQUILA?

ISAIA DA PISA?

RELIEFS

Arch of Castel Nuovo Naples

I

Isaia da Pisa (Roman—Working, 1470)

HE was one of the chief sculptors employed on the triumphal arch of Castel Nuovo at Naples, where he probably did the Relief of Alfonso with his nobles in armour. He is best known by his Tomb of Pope Eugenius IV in S. Salvatore in Lauro at Rome (1447), which is specially interesting as the first Roman tomb in the Renaissance style. Its structure is manifestly suggested by the triumphal arch. The figures at the sides, the shallow niches which contain them, the shell finial at the top, the children and flowers on the frieze, and the draperies throughout are copied direct from classic models. This tomb was the model of many others; such as that of Astorgio Agnense in S. Maria sopra Minerva, and of Cardinal D' Ausio in S. Sabina. Isaia also made the Monument of S. Monica and four Saints in S. Agostino, and he was associated with Paolo Romano in the execution of a Tabernacle for the head of S. Andrew, which is now in the crypt of S. Peter's. For this he was paid in 1464. The Monumental Slab of Fra Angelico in the Minerva is attributed to him. He also made the Tomb of Cardinal Chiaves in S. John Lateran, a beautiful tabernacle at Viterbo—part of which is now in the Museum and part in S. Trinita; and a Lavabo in S. Maria Maggiore at Rome. A Relief in the Crypt of the Vatican is attributed to him.

J

Jacopo di Piero (Florentine—Working, 1383)

He was a pupil of Orcagna, whose style he followed closely. He collaborated with Lorenzo di Giovanni d' Ambrogio in the execution of the theological Virtues in the Loggia dei Lanzi, and probably did the larger portion of the work. It is possible that he may have done the Monument to Acciajuoli at the Certosa near Florence, and the Angel with Violin (commonly attributed to Orcagna) in the Bargello.

L

Landini, Taddeo (Florentine, –1594)

His finest work is the beautiful Fountain of the Tartarughe in Rome, made in 1585, which is incomparably the finest piece of sculpture executed at the end of the sixteenth century. What it takes from Michelangelo shows strength without violence, and the vigour and grace of the youths who hold up the tortoises suggest that the legend of Raffaele's design may rest on some valid foundation. The perfect proportions of the fountain as a whole, and the wonderful correlation of the structural and sculptural elements, proclaim it an artistic triumph. Its vast superiority to Landini's only other authenticated work, the figure of Winter on the Ponte della Trinita, rouses a suspicion of some other hand. Other works attributed to him are the statue of Sixtus v in the Palazzo dei Conservatori at Rome, and the Relief of the Washing the Disciples' Feet in the Church of the Quirinale.

Lanfrani, Jacopo (Venetian—Working, 1347)

He is said to have been a pupil of Agostino di Giovanni and Agnolo di Ventura. He is only known by one tomb, that of Taddeo Pepoli, a judge, in S. Domenico at Bologna. It is in the form of an arca with a base of chequered marble and a cover carved with a pattern resembling that on S. Dominic's in the same church, and surmounted with florid marble scrolls of a later pattern. There are two reliefs on the front: in the left-hand one Pepoli is addressing the commune of Bologna,

and in the right he is offering two chapels to S. Michael and S. Thomas Aquinas. In the reliefs at the back, on the right Taddeo is receiving a messenger, and on the left is kneeling and offering four chapels to S. Peter Martyr, S. Augustine, S. Mary Magdalen, and S. Catherine. The reliefs on the front are on the whole the best, and the figure dividing those at the back is very fine. The Tomb of Andrea Calderini, formerly in S. Domenico and now in the Museo Civico, is sometimes attributed to him, but this is so entirely different from Pepoli's in character and technique that it is impossible they should have been done by the same hand. In view of Lanfrani's suggested Sienese training, it is worth debating whether this tomb, and not Pepoli's, may be his genuine work; it is Gothic in form and strongly Sienese in sentiment, notably in the almost Dantesque figure of Calderini seated in the midst, and in the scholars adjacent who are straining to catch his words. What Sienese feeling there is about Pepoli's is in the reliefs in the rear, which differ strangely from those in the front. Pepoli's tomb is probably the work of more than one hand,—as if some later sculptor had come across the reliefs and put them together in a Renaissance setting.

Laurana, Francesco (Istrian—Working, 1456–1483)

Laurana was born near Zara in Dalmatia, then subject to Venice, and his chief works were executed in Urbino, Naples, Sicily, and Southern France. A Bust of the Duchess Battista of Urbino is now in the Bargello, and in Naples he was probably engaged on the sculptural decoration of the Arch of Castel Nuovo; indeed, Summonte writes of him as the sculptor of the Statue of King Alfonso. In 1470 he did a Statue of the Virgin for the Church of S. Barbara in Castel Nuovo. A year later he was engaged at Marseilles in l'Eglise Majeure and in S. Lazare, and then entered the service of King René, for whom he executed a marble Altar with a relief of the

Crucifixion finished in 1481, and now in S. Didier at Avignon. His works in Sicily are two marble Reliefs of Evangelists and Fathers of the Church in S. Francesco at Palermo; Statues of the Madonna in the Cathedrals of Palermo and of Monte S. Giuliano, in S. Crocifisso di Noto, and in the Museum at Palermo, where also are some Busts by him. Besides these are attributed to him two charming Child Angels bearing scrolls, in the Cathedral of Sebenico in Dalmatia, and two portraits in relief of Federigo and Battista of Urbino, done in 1474, in the Museum at Pesaro. He also did the fine Bust of a Lady in the Louvre, and a replica in the Imperial Museum at Vienna.

Lazzaro, Maestro. (See Buggiano)

Leonardo di Ser Giovanni. (See Ognabene)

Leoni, Leone (Milanese, 1509–1592)

He was born at Menaggio, and trained in Milan as a medallist and sculptor. He went to Rome and worked with Michelangelo, and in 1538 he was engraver of dies in the Roman mint. Later Pier Luigi Farnese made him master of the mint at Parma. He engraved medals of Pietro Aretino and many other celebrities. In 1546 he went to Brussels, made an allegory in bronze of Charles v trampling on sedition, now in the Prado at Madrid, where also are many busts by him of members of the Imperial family. His chief works in Italy are the Statue of Ferrante Gonzaga at Guastalla, and the Tomb of Giovanni Giacomo dei Medici, brother of Pius iv, in the Cathedral at Milan. In this he is justly held to have imitated the tomb of Julius ii. The side figures are the best, that of the woman being graceful and finely modelled. The body of the Marchese is clumsy, and the head quite characterless. Leoni's technique is good, and as a bronze caster he stands in the first rank; but all the dignity and refinement he may

have gathered from his early association with Michelangelo—he did one of the best of the medallion portraits—and from the influence of the Florentine Renaissance, was nullified when he came into the range of Spanish life and sentiment. His finest statue is that of Vespasiano Gonzaga in the Incoronata at Sabionetta near Cremona. This and his statue of Philip II at Madrid are in bronze, but he was also a skilful worker in marble: a Statue and a Bust of Charles V, and a profile Relief of the Empress Isabella being his best productions. His son, Pompeo, was for a long time associated with him, his touch being so like his father's that their statues are often confused. In the Victoria and Albert Museum is a bronze candlestick (No. 2330) attributed to one or other.

Leopardi, Alessandro (Venetian, –1522)

In collaboration with the Lombardi, Leopardi executed the most imposing of the Ducal tombs, that of Andrea Vendramin in SS. Giovanni e Paolo, which was completed in 1494. Probably he is responsible for the design and the carved ornament, and one of the Lombardi—probably Tullio—for the statues. The chief merit of the monument lies in the fine proportions of the great central arch and of the Corinthian columns which support it; the wings right and left, and the flat pilasters, harmonize admirably. The effigy and the torch-bearing figures around it, and the Virtues on the Arca itself, are dignified and graceful; but the finest are the two statues of youthful warriors in the side niches. Pagan and Christian emblems—eagles, sirens, griffins, *putti*, and arabesques are scattered broadcast; and Ruskin, with his unconquerable hatred of Renaissance ornament, writes of it: "Its sculpture is perfect in workmanship and devoid of thought; its dragons are covered with marvellous scales, but have no terror and sting in them; its birds are perfect in plumage, but have no song in them; its children are lovely in limb, but have no childishness in them." With all its defects the monument is a noble one. Leopardi worked with Antonio Lombardo in

LEOPARDI

TOMB OF A. VENDRAMIN

SS. Gio. e. Paolo, Venice

decorating the Cappella S. Zeno in S. Marco, and in 1487 he was convicted of forgery and banished from the state, but after the death of Verrocchio the Senate recalled him, on account of his skill as a bronze caster, in order that he might direct the founding and erection of the great Colleone statue. This he completed with consummate skill, and provided for it a pedestal which is worthy of it. But he was evidently a tricky dishonest man, for he certainly arrogated all the credit for this masterpiece, and his claim for a time was allowed; but recently a document under the hand of Lorenzo di Credi, Verrocchio's pupil, has come to light which shows that the statue was practically completed in the clay at the master's death. He also made the three bronze bases for the standard masts opposite S. Marco. These are supported on bronze lions, and decorated with ships, tritons, sea gods, and other appropriate maritime emblems, the centre one being decorated with a fine relief profile portrait of Lorenzo Loredano. The Tomb of Pietro Bernardo in the Frari has been ascribed to him with good reason.

Lombardi, Alfonso (Cittadella) (Ferrarese, 1497–1537)

His father Niccolo Cittadella emigrated from Lucca to Ferrara, and had no connection with the Lombardi of Venice. Alfonso's earliest works are in the Cathedral at Ferrara—the Busts of Christ and the Apostles in terra-cotta, which are very fine; the faces of S. John and of S. James the Less have all the mysterious charm of Leonardo's angels. He also did a Relief of the Madonna in S. Giovanni, and a Bust of S. Hyacinthus in S. Domenico. In 1519 he went to Bologna, where he did the life-sized clay group of the Lamentation of Christ in the Cathedral crypt, a work which is sometimes ascribed to Mazzoni. The story that Michelangelo employed him as assistant in casting the bronze Statue of Julius II in 1507 is an impossibility, as he could only have been ten years

old. He also made the Mortorio, with figures larger than life, in the Hospital of S. Maria della Vita. It has been suggested, without much reason, that it shows signs of Michelangelo's influence. Both groups are in painted clay, after Mazzoni's style. Other works of his in Bologna are Hercules and the Hydra in the Palazzo Pubblico, and four effigies of saints on the Torre dell' Arengo, all in terra-cotta; the Resurrection, in a lunette of a side door of S. Petronio, and Adam and Eve inside the church; some terra-cotta Busts of the Apostles in S. Giovanni in Monte, and a Monument to Armaciotto dei Ramazzotti, a condottiere chief, in S. Michele in Bosco outside the city, fine in technique but very awkward as to the pose of the figure. His masterpieces are the Reliefs (1533) on the gradino of the tomb of S. Dominic in S. Domenico. These are very shallow, and show strong contrast to Fra Guglielmo's deep cutting on the arca above. They are somewhat overcrowded with figures. They give scenes in the saint's life: his birth, his abandonment of his soft bed for the hard ground, his selling his books to feed the poor, Adoration of the Magi (signed by the sculptor), his soul received in heaven. Alfonso was a good portrait sculptor: he did Busts of Charles v, Clement vii, Giuliano and Alessandro dei Medici in the Palazzo Vecchio.

Lombardo, Antonio (Venetian, –1516)

His chief work is the relief panel of the Child vindicating the Mother's Honour in S. Antonio at Padua, finished in 1505. The execution here is so exactly on the same level with Tullio's reliefs adjoining, that discrimination between the Lombardi becomes difficult. Antonio worked on Cardinal Zeno's Tomb in S. Marco, and on the Mocenigo Monument in S. Giovanni e Paolo. The Statues of Thomas Aquinas and Peter Martyr in SS. Giovanni e Paolo; of S. Luke in S. Giobbe; and a Madonna in S. Niccolo at Treviso are probably by him. He was a son of Pietro Lombardo.

Lombardo, Pietro (Venetian, 1435–1515?)

He was trained as an architect, and in 1480 he began the Church of S. Maria dei Miracoli, his masterpiece and the choicest jewel of Renaissance work in Venice. Everywhere design and execution show the most exquisite skill and feeling. The character of the ornamentation owes something perhaps to Michelozzo's sojourn in Venice earlier in the century; but on the whole it shows distinct originality. In 1482 he executed the very unsatisfactory Monument of Dante at Ravenna, a curious failure for so fine an artist. In 1483 he erected in the Piazza at Ravenna two columns, and carved an effigy of S. Apollinare for one, and of the Venetian lion for the other; the latter being replaced by one of S. Vitale when Ravenna reverted to the Papacy. Some uninteresting Reliefs are on the bases of the columns. These Ravenna works, and the fine statues of S. Paul and S. Jerome in S. Stefano at Venice, alone bear his signature. In Treviso and in Cividale he was charged with divers commissions, but here he probably acted as architect and director, the sculpture being done by his sons. In 1484 he returned to Venice, and resumed work on S. Maria dei Miracoli, adding to his design the chapel of the Sanctuary, and completed his task in 1489; a wonderful feat, considering the elaboration and perfect finish of the carving.

The Entrance Door and the Chapel of the Doge Cristoforo Moro in S. Giobbe are sometimes assigned to him, and some of the decorative ornament strongly resembles that on S. Maria dei Miracoli. The Statues of S. Francis and S. Bernard may be his, but the other carving is beneath his standard. Pietro's finest work is the Tomb of Pietro Mocenigo (*d.* 1476) in SS. Giovanni e Paolo, a masterpiece in architectural plan and decoration, but the statues are less satisfactory. A bronze Bust of a senator by him in the Ducal Palace is hard and lifeless. The Tombs of Niccolo Marcello and Pasquale Malipiero (SS. Giovanni e Paolo), and of Jacopo Marcello (Frari), are attributed to him. All these

monuments suffer in unity and simplicity through the number of statues upon them. The S. Mark in the Sacristy of S. Giorgio Maggiore is a fine work, and possibly by him. As decorators the Lombardi were admirable: their figures show less originality than those of the contemporary Florentines, but they clothed their ideas in a richer, more poetical, and less conventional form. They celebrated the personality and glory of their sovereign city, the Queen of the Sea, by carving sirens and sea horses on the tombs of her rulers and round the bases of her altars, a flight of fancy rarely attempted elsewhere; and they brought faultless skill to their task. There is no finer stone-carving in Europe than that of S. Maria dei Miracoli, S. Giobbe, and the Cathedral of Treviso. A Madonna (No. 316) in the Victoria and Albert Museum is attributed to him.

Lombardo, Tullio (Venetian, –1532)

He was one of Pietro's sons. A master of technique, he was wanting in intellect. His figures possess a certain dignity when standing by themselves, but in composition they lack the vitality necessary to bring one into relation to another. His chief works in Venice are the four kneeling Angels which support the altar in S. Martino (1484); the Relief of the Coronation of the Virgin with the Apostles in S. Giovanni Chrisost.; and another of S. Mark baptizing a Saint on the wall of the Scuola di S. Marco. He co-operated with A. Leopardi in the Vendramin Tomb in SS. Giovanni e Paolo, and he probably did much of the figure sculpture in S. Maria dei Miracoli and in S. Giobbe, and the half-length figures in the Giustiniani Chapel of S. Francesco. The commission which Pietro took at Treviso was largely carried out by his sons, Tullio's share being the chief. The Zanetti Monument in the Cathedral is in the best style of the school. The sarcophagus, adorned with statuettes, rests on brackets and is decorated with graceful figures holding vases, and a most beautiful eagle. In the

Church of S. Niccolo they executed the Monument of the Senator Onigo (1485), which consists of two sarcophagi, the upper one carved with eagle and leaf ornament, and the lower in arabesques and profiles of Roman emperors. Tullio did two of the marble Reliefs in the Cappella di S. Antonio at Padua: the Healing of the Young Man's Foot, and the Miser's Heart, completed in 1525. The renderings of the same by Donatello in bronze on the altar may be compared with these later works as an illustration of the divergence between Florentine and Venetian sentiment in sculpture. Other works by Tullio are the beautiful figure decoration on the shaft of a marble candelabrum, and the Statues of Adam and Eve, formerly on the Vendramin tomb and now in the Palazzo Vendramin-Calergi; the Tomb of Matteo Bellati (1528) in the Cathedral at Feltre; and (in collaboration with Antonio) the Tomb of Giovanni Mocenigo in SS. Giovanni e Paolo. Attributed to him are the Reliefs on the great door of S. Lorenzo at Lugano (sometimes given to Rodari); the Bernardo Tomb in the Frari; and a finely carved Mantelpiece in the Victoria and Albert Museum.

Lombardi, The (Venetians—Working, 1547–1580)

Girolamo Lombardo was the head of a numerous band of bronze casters, mostly of his own family, consisting of his brothers Lodovico and Aurelio, and of his four sons. Their chief work is in the Cathedral of Loreto, a series of Reliefs on the great central doors representing scenes in the Old Testament, in which they were assisted by Girolamo's pupils Vergelli and Calcagni. They also made the hanging Lamps in the Santa Casa and the four bronze Doors, and a bronze Madonna over the great portal. The Statue of Sixtus v in front of the Cathedral is by Vergelli and Calcagni, and they also decorated the side Door on the right; that on the left is by Vergelli, who made the Holy Water Stoup. All this work is baroque and overdone with ornament.

Lorenzetto (Florentine, 1489–1541)

Lorenzetto, Jacopo di Sansovino, and Tribolo were three of the followers of Michelangelo who learned to present their ideals with adequate strength, and at the same time to avoid the violence and exaggeration which marred the efforts of so many of his pupils. Lorenzetto gave his Jonah in the Chigi Chapel of S. Maria del Popolo the head of Antinous, and sculptured a Roman Vestal as Madonna over the tomb of Raphael in the Pantheon. His first-known work was at Pistoia, where in 1514 he helped in the erection of Verrocchio's monument of Cardinal Forteguerra in the Cathedral. The Head of Charity, a very poor work, is by him; also a Statue of the Cardinal, now in the Liceo Forteguerra.

Lorenzetto was a friend of Raphael, and was associated with him in the erection of the Chigi Chapel in S. Maria del Popolo. Tradition gives to Raphael the designing and modelling, and even in part the carving, of the Statue of Jonah which adorns it. There is good ground for this contention. Raphael undoubtedly did occasionally try his hand on the round; as *capo maestro* in charge of the Chigi Chapel he would have the control of its decoration, and he probably designed and quite possibly helped produce the Jonah in marble. There is a clay sketch of it in the Victoria and Albert Museum (No. 4123). The Statue of Elias is weak, and greatly inferior to another undoubted work of Lorenzetto's, the S. Peter now on the Ponte S. Angelo. After the death of Clement vii he fell into low fortune, but was ultimately recommended by Antonio di San Gallo as chief of the works at S. Peter's, in which office he died.

Lorenzi, Stoldo (Florentine, 1534–1583)

His earliest known work is at Pisa: the Annunciation in S. Maria della Spina, the Figures of Religion and Justice on the Palazzo dei Cavalieri, and the Angel on the Easter candlestick

in the Cathedral, where he also completed the work begun by Mosca in the Cappella di S. Ranieri. At Florence he worked on the Tomb of Michelangelo with Cioli and Bandini, and did the figure of Painting, and probably the Bust and the Sarcophagus. On the façade of S. Maria presso S. Celso at Milan he did the Statues of Adam and Eve, and Reliefs of the Annunciation, the Adoration, and the Flight into Egypt.

Lorenzo di Giovanni d' Ambrogio

(Florentine—Working, 1402)

His principal work is the sculptured Decoration and Group of the easternmost south door of the Cathedral at Florence, a work for some time attributed to Giovanni Pisano. The design and decoration of the arch are of the finest, as are also the Figures of the Virgin and the adoring Angels. It is probable that Lorenzo began the decoration of the Porta della Mandorla, and left it to be completed by Nanni di Banco. Lorenzo probably worked with Talenti on the Windows of Or S. Michele, and upon the Medallions of the Virtues, designed by Agnolo Gaddi, on the Loggia dei Lanzi.

M

Maderna, Stefano (Milanese, 1576–1636)

He was the maker of the finest piece of sculpture executed in Rome at the end of the sixteenth century, the beautiful Figure of the saint under the high altar in S. Cecilia in Trastevere. The purity of sentiment and the simplicity of execution it displays tend to raise a doubt that such a statue could have been made in an age ripe for the appreciation of Bernini. He did also the Statues of Peace and Justice on the altar of S. Maria della Pace; two Angels in the Cappella Aldobrandini in S. Maria sopra Minerva; a Statue of S. Carlo Borromeo in S. Lorenzo in Damaso; some Reliefs in the Cappella Paolina, and a Statue of S. Ephrem in S. Maria Maggiore; and two Angels on the high altar at Loreto. Here he also did some of the Sculpture on the beautiful fountain before the Cathedral.

Maffioli, Alberto di (Carrara—Working, 1475)

He was born at Carrara, and worked for the most part at the Certosa, where in 1489 he did the beautiful Lavabo in the Lavatory of the monks. It shows strongly the Mantegazza influence in the treatment of the figures and draperies, but the composition of the principal relief is free and harmonious, and the execution—especially of the two dolphins—of the finest delicacy. The Bust is supposed to represent Heinrich of Gmunden, the legendary architect of the monastery. In 1490 he did the medallion Portrait of Gian Galeazzo Visconti over

MADERNA

S. CECILIA

S. Cecilia, in Trastevere, Rome

ANON.

EFFIGY OF GUIDARELLI

Pinacoteca,, Ravenna

the door of the Old Sacristy. The Statuettes on the ciborium and the Carvings on the organ loft in the Cathedral at Parma are attributed to him; also an Altar in the Cathedral at Sarzana.

Magister Paulus (Roman—Working, 1397–1417)

He is sometimes confounded with Paolo Romano. His principal works are the Tombs of Cardinal Stefaneschi (1417) in S. Maria in Trastevere; of Cardinal Carafa, and of Caracciolo, in S. Maria del Priorato (1405); of the brothers Anguillara in S. Francesco at Capranica. Other Monuments attributed to him are those of Boniface IX in the Sacristy of S. Paolo Fuori; of Cardinal Adam of Hertford in S. Cecilia; of the Cardinal d'Alençon (1397) in S. Maria in Trastevere; of Cardinal Vulcani (1403) in S. Francesca Romana; and a Bust of Benedict XII in the crypt of the Vatican. The two angels who hold back the curtains on a monument in the crypt of S. Peter's resemble his work.

Maitani, Lorenzo (Sienese, 1275?–1330)

The foundation of the Cathedral of Orvieto dates from 1290. In 1310 Lorenzo Maitani was summoned from Siena to take charge of the works, and his first task was to design the façade; and, when this was completed, he doubtless designed also the great reliefs which adorn it. He had already been engaged on the Cathedral of Siena, and, like all the great men of his time, was architect as well as sculptor, and the construction of the façade at Orvieto bears the impress of his genius as powerfully as does the decoration. The selection of Maitani as the *capo maestro* of such an important undertaking shows that he must have been one of the ablest of the scholars trained at Siena by the Pisani. The rapid growth of Sienese sculpture after Niccola Pisano had set up his great pulpit seemed to promise a brilliant future and far-reaching influence, but sculpture in Siena bore within itself, from the first, the seeds of decay.

Save in the instance of Jacopo della Quercia, the achievements of the Sienese sculptors never approached those of the painters. Sienese sculpture was rugged in expression, unimaginative, and barren; cold, and lacking a sense of beauty, it was unprogressive and short-lived, and found little favour in its own city, except in certain decorative work on the Cathedral façade. Niccola and Giovanni Pisano, Ghiberti, Donatello, and minor sculptors, inspired by Florentine spirit, are the makers of most of the masterpieces now within its walls. Examples of Sienese sculpture, worthy of notice, must be sought elsewhere: Tino di Camaino, in Pisa, Florence, and Naples; Agostino and Agnolo, in Arezzo; Jacopo della Quercia, in Lucca and Bologna; and Cellino di Nese, at Pistoia. Gothic art never flourished on Italian soil. The massive walls and the broad windows of its architecture are adapted to the sharp cold and fleeting daylight of the North, and are in a measure antipathetic to the warmth and brilliancy of the Southern atmosphere; and it is because Sienese architecture allied itself to the Gothic spirit, emanating from the forests and mists of Franconia and Champagne, that it failed to commend itself to the dwellers on the sunny Italian hillsides. Sienese sculpture undoubtedly shared the characteristics of Sienese architecture, and to this fact may be attributed its brief existence. Some deny to the Sienese spirit any share in the conception or the execution of the Orvieto Reliefs. That the design was Maitani's is now commonly admitted; and on this score it has been assumed that the initial spirit of the decoration would also be Sienese. Probably it was, but Maitani was employed here for twenty years, and the operations went on long after his death,—the total period being one which included the germinative epoch of the plastic revival of the fifteenth century,—and artificers from distant workshops would naturally be attracted to the greatest enterprise in decorative sculpture that had yet been undertaken, and leave upon it traces of their individuality, superseding the waning spirit of Siena by manifestations of the richer and more virile art of Florence. Niccola's pupil, Fra Guglielmo, was there in 1293, long before the decoration

MAFFIOLI

LAVABO

Cerosa of Pavia

was begun, but no traces of his hand are visible. Andrea Pisano was *capo maestro* for a short time after 1347, and Nino, his son, later on—Talenti, Pietro di Jacopo, Niccolo di Florentia, Maestro Cino (probably Orcagna's father), and Orcagna himself in 1359. The school of Florence during Andrea's sojourn was full of vigour, so naturally the Florentine rather than the Sienese spirit prevailed. Yet the sculptured façade has a character all its own, which is most apparent in the large heads, the imperfectly proportioned limbs, and the strongly classic treatment of the animals. There is a legend that Niccola Pisano did the relief of the Last Judgment,—a manifest impossibility,—and that certain Germans assisted in the work. The last statement may be true, as there are many traces of Northern influence elsewhere in Italy during this period; and here it is specially marked in the Last Judgment. The treatment is entirely different from that used over the same subject by Niccola and Giovanni on their pulpits. They preserved a balance between emotion and intellect, and dealt with it as the sublime manifestation of Divine justice, treating this supreme episode of the Christian epic after the classic spirit. At Orvieto there are signs of decadence—of that rage and revenge and bestial ugliness which make hideous the great porches of so many of the Northern Cathedrals. The panel, on the whole, is Northern in spirit, but some of the figures—the Angels who drive on the Damned—are evidently carved by Florentine artists. The Blessed in Paradise have feeble, ill-shaped bodies, and faces without a trace of intelligence. The reliefs occupy four pilasters, two on either side of the door. I, the one on the extreme left, facing the façade, gives the story of the Creation and the events immediately subsequent, and is the finest in idea and in execution; the groups of the Creation of Eve, the Fall, and Tubal Cain being very beautiful. II gives various scenes from the Old Testament, rather difficult to particularize. The handling of the heads shows a marked variation from I, as they are strongly classic and reminiscent of Niccola Pisano's. On III are sculptured scenes from the life of Christ, and in this series Florentine

influence is most strongly apparent. The groups of the Nativity, the Annunciation, and the Adoration of the Magi show a distinct advance in delicacy of thought and execution to any interpretation hitherto attempted. It is probable that these reliefs were done after the completion of Orcagna's tabernacle in Or S. Michele in 1360. IV gives the Resurrection and the Last Judgment already referred to, compositions which certainly affected powerfully Signorelli when he set to work on his frescoes in the Cappella S. Brizio in the Cathedral. It should be noted that in the first pilaster the various groups are joined and interlaced with ivy tendrils; on the second and third with the acanthus; and on the fourth with the vine.

Andrea Pisano is treated by the anti-Sienese critics as the prevailing genius of the place, and doubtless his bronze reliefs at Florence foreshadow in a way the more passionate and intense revelation in stone at Orvieto, but there is much here in which Andrea could have had no part. In the finest of the groups are to be found feeble outlines and ill-cut features, such as he, or men trained by him, could never have carved. The sentiment is delightful; there is nothing finer in Italian art, the very product to be expected from men of strong religious feeling and cultivated understanding, though imperfectly trained as sculptors.

Whether Maitani can be rated as the sculptor of any portion of the façade is an open question. He has been credited with four bronze Symbols of the Evangelists above the doors, and the Angels around the Madonna in the central lunette. After his death in 1330 his son Vitale and his pupils Niccolo and Meo Nuto were in charge. In 1347 Andrea and Nino Pisano came, and the last named, who became *capo maestro* in 1349, was succeeded by Orcagna in 1359. Of all these, Nino Pisano, to judge from the character of his work elsewhere, was the one who might have given to the Orvieto reliefs the strongest infusion of Tuscan style and sentiment. Soft beauty, delicacy of conception allied to a certain weakness in execution, may be cited as his dominant traits, and these are present in the Orvieto reliefs. The Madonna in the Opera del Duomo is

almost certainly by him, one of the most human renderings hitherto attempted, and the sentiment manifest here is visible on the façade. Any efforts in the way of definite ascription would be unnecessary or even ungracious, in view of the fact that the men who worked here evidently courted anonymity by refraining from inscribing their names on the marble they had carved, and by leaving no written record of their activity. It was here as it was in the decoration of the great French Cathedrals, on which stand hundreds of beautiful statues wrought by unknown hands. Judging from the mighty achievement he left at Orvieto, Maitani must have been a man of strong character, lofty ideals, and fine taste, besides being an architect and sculptor of exceptional excellence; and it may be added that one of the most convincing testimonies to his greatness as a man lies in the fact that he was able to lead the artists who served under him to regard the labour and care they expended in helping to build up this noble monument as a sufficient reward, and to be content to allow their individuality to sink into oblivion.

Majano, Benedetto da (Florentine, 1442–1497)

Benedetto was probably trained as a stone mason. His first signed work is the famous Bust of Pietro Mellini (1474) in the Bargello. Mellini was a generous benefactor to the Church, and gave to S. Croce the fine Pulpit from Benedetto's hand, the beautiful proportions of which show him to have been an accomplished architect. The five panels represent scenes in the life of S. Francis: the obsequies of the saint, with its crowd of figures and architectural details, is a triumph, and rivals Ghiberti's finest achievement. The treatment of the incident resembles Ghirlandaio's in the Sassetti Chapel of S. Trinita closely enough to suggest that one artist copied the version of the other. Ghirlandaio's painting dates from 1485, and the S. Croce pulpit is undated, but it is probably the earlier, as Benedetto would naturally have begun it as soon as possible after

the donor's death in 1474. The Virtues are his finest figures. Casts of the panels are in the Victoria and Albert Museum.

His Shrine of S. Savino in the Cathedral at Faenza was probably an earlier work; the reliefs below of scenes in the saint's life are better than the sarcophagus above. About 1475 he did the Altar of S. Fina in the Cathedral at S. Gimignano, which, though deformed by later additions, is full of grace; also a Ciborium and a Bust of Onofri.

The works ascribed to him at Loreto—Reliefs in glazed terra-cotta, a carved marble Doorway, and two marble Basins—are uncertain as to date. With his brother Giuliano he did the terra-cotta Madonna, with a Pietà in marble below, for the shrine of the Madonna dell' Ulivo (now in the Cathedral at Prato). The technique is very fine, but it is conventional in style and evidently inspired by the Della Robbias. One of his most beautiful works is the Ciborium in S. Domenico at Siena, where he did also two Angels holding candelabra. Benedetto's most generous patron was Filippo Strozzi. The great Palace in Florence was his masterpiece of architecture, and the Memorial to its founder in the Strozzi Chapel in S. Maria Novella is important, if not altogether successful. Its weak point is the disposition of the surrounding angels, which have little relation to the rest of the monument. The Madonna Relief is in his best manner. He also did the magnificent Bust of Filippo, in the Louvre; the authorship of the one in terra-cotta, now in Berlin, cannot be definitely assigned to him. Other works in Florence by him are the interesting portrait Medallions of Giotto and of the musician Squarcialupi in the Cathedral; a wooden Crucifix (begun by Desiderio) in S. Trinita; and another, painted by Lorenzo di Credi, in the Cathedral; and marble Statues of the Madonna and S. Sebastian in the Misericordia. The finest of his Sculpture from the Palazzo Vecchio, the Statues of the Baptist and of Justice, and Angels with garlands and candelabra, are now in the Bargello. About 1485 Benedetto went to Naples, where he completed the replica of the Cardinal of Portugal's Tomb, which Antonio Rossellino had begun, in Monte Oliveto,

B. DA MAJANO

ALTAR

Monte Oliveto, Naples

by adding the Virgin and the Angels to the upper part; and in the same church he did the beautiful Altar Reredos, which contains his famous Annunciation. There are figures of saints on either side, and seven reliefs below. In 1494 Benedetto went again to S. Gimignano, where he did his last important work, the Altar of S. Bartolo in S. Agostino. The design is one of his finest efforts, and the figures of the theological Virtues are worthy of their setting. In the Victoria and Albert Museum are Sketches in terra-cotta by him of three of the panels of the S. Croce Pulpit. A Madonna in the Berlin Museum and an Angel in the Morelli Gallery at Bergamo—both in terra-cotta—are ascribed to him. Benedetto was one of the most accomplished sculptors of the Renaissance. In delicacy of technique he rivals Mino, and surpasses him in composition. His angels are finer than the much-lauded ones of Civitale at Lucca, and in his larger compositions he is only surpassed by Desiderio and Bernardo Rossellino.

Malvito, Tommaso (Como—Working, 1497)

His extant work is all in Naples. His decorative ornament in the crypt of the Cathedral is a fine example of the style of the period, also the bronze Doors with relief enrichment of figures and arabesques. He did the kneeling Statue of Cardinal Carafa in the crypt; a Tomb of Alagni in S. Domenico Maggiore, and of Bishop Vassolo in Monte Oliveto.

Mantegazza, Cristoforo and Antonio
(Milanese—Working, 1464–1493)

Little is known of these sculptors. They were sons of a goldsmith in Milan, and probably worked first at their father's calling. They were engaged at the Certosa in 1464, and must have soon come to the front, as Galeazzo Maria Sforza offered them the execution of the statue of his father, which was subsequently given to Leonardo da Vinci, a commission

which came to nothing. Certain of their works at the Certosa can be identified, one of the best being the Lavabo in the first chapel of the left aisle; and the large Lavabo (sometimes attributed to Amadeo) in the small cloister. Another work was the Relief of the Entombment in the Chapter-House, in which the figures are weak, badly modelled, and ill grouped, the carving of the draperies being especially stiff and clumsy. The graceful Angels on the gradino are the best part of it. In the Chapter-House of the monks is another Relief of the Adoration of the Magi, marked by a curious mixture of styles, which might well be by Antonio (Cristoforo died in 1482). The little temple in it has a suggestion of Bramante, and the long-limbed figures recall Briosco's reliefs under the central door. It is interesting as containing figures of Gian Galeazzo and Filippo Maria Visconti. Other work by them in the church is a Pietà over the door leading out of the right transept into the small cloister, another on the high altar frontal (attributed sometimes to Amadeo), and some Angels in relief on the doorposts of the great cloister. In 1473 the brothers were appointed head sculptors of the façade, and did many of the Statues of the Prophets and Apostles on the lower grade. The design was not complete till 1481, so Cristoforo could have had little to do with it. Antonio worked on at the Certosa till 1490. In the Castello at Milan are four fragments from the façade of S. Satiro attributed to them; some Reliefs of the Flagellation, and Christ bearing the Cross, in the Museum of the Certosa; a Pietà in the Ospedale at Pavia; a Panel with figures of Faith, Hope, and Charity in the Louvre; and a Deposition in the Victoria and Albert Museum (No. 8), wrongly given to Amadeo.

Mariani, Camillo (Vicenza, 1565–1611)

Mariani's extant work is all in Rome. In S. Maria Maggiore he did the Figure of the Angel over the Sacristy door; the Statue of S. John, and the Relief of the Capture of Strigonia on

the tomb of Clement VIII in the Cappella Paolina. In the Minerva the Statues of S. Peter and S. Paul in the Cappella Aldobrandini are by him.

Marini, Angelo (Milanese—Working, 1550–1560)

He was one of the sculptors employed on the façade of the Certosa; some of the most important Statues—those of S. Bruno, of Gian Galeazzo Visconti, of Adam and Eve, and of S. Augustine—having been attributed to him. He did the Statue of Pope Pius IV, poised on a richly carved bracket in the Cathedral at Milan. This was manifestly suggested by Tradate's monument to Martin V, and it does not suffer by comparison.

Marini, Michele (Fiesole, 1459–)

Vasari names this sculptor as the maker of the Statue of S. Sebastian in the Minerva at Rome. This is his only authentic work, but recent criticism, without valid reason, has ascribed to him the Maffei Tombs in the Minerva, the Ponzetti Monuments in S. Maria della Pace, and the Cibo Tomb in S. Cosimato.

Marinna, Lorenzo di (Sienese, 1476–1534)

He was the son of a Sienese goldsmith, and studied in the Opera del Duomo, of which he became head in 1506. Amongst his first works were the decoration of the Piccolomini Chapel in S. Francesco in 1504, and of the Doorway of the library in the Cathedral, both commissions from the Piccolomini family. In the same style he decorated the Portal of the Cappella di S. Giovanni adjoining. In 1517 he did his masterpiece, the Altar and Reredos in the Church of Fontegiusta, and in 1522 the Marsili Altarpiece in S. Martino. The one in the chapel opposite is also by him, but of inferior merit. Marinna was one of the greatest decorators in carved

stone that Italy ever produced. The versatility and loveliness of his work in the Cathedral and in Fontegiusta are insufficiently appreciated. In Fontegiusta the relief of Christ and Angels is an exquisite bit of sculpture, worthy of the scheme of decoration around it. He was manifestly inspired by Desiderio, and showed himself a master of proportion, always keeping the structural masses in harmony with the ornamentation. Other works of his were Graffiti of the Virtues in the Piccolomini Chapel, and the Capitals of the columns in the family palace; a Bust of S. Catherine in terra-cotta in the Convento del Paradiso; and some Carving on the left-hand seat of the Loggia dei Nobili.

Massegne, Jacobello e Pietro Paolo

(Venetians—Working, 1388)

Probably these sculptors were Venetians, seeing that much of their best sculpture is to be found in Venice. The tradition that they were taught by Agostino and Agnolo of Siena cannot be confirmed. Their work is Tuscan in sentiment, which might well have been derived through Bonino di Campione, who did the finest of the Scaliger tombs at Verona, and perhaps worked also in Venice. Up to 1375 the Venetian sculptors were anonymous, and the work of the Massegni and Lanfrani is the first that can be identified. The first Massegne monument is the Tomb of Giovanni di Legnano, a university professor at Bologna, in the Church of S. Domenico, made in 1383; and the next the great Altar of S. Francesco, a huge reredos with the Coronation, the Eternal, and a statue of the Virgin in large niches in the centre. Statues and half-lengths stand in smaller niches on either side, and innumerable statuettes are scattered about the fabric. A lofty pinnacle in the centre is crowned by the Crucifixion and two saints, and on either side lesser pinnacles support busts of saints. The handiwork is of the finest, recalling that of Bonino di Campione on the Arca of S. Augustine at Pavia; and on the predella are reliefs illustrating episodes in the life of S. Francis.

MARINNA

ALTAR

Fontegiusta, Siena

In 1394 they returned to Venice, where they did the Statues of the Apostles on the Choir Balustrade in S. Marco; also of the Virgin and S. Mark. In all the statues above named there is a certain serious charm, and the attempt to express emotion and life is almost always successful. If the Massegni did not catch the true Pisan spirit, they emancipated themselves from the wooden formalities of Lombard Gothic. On the railing of the choir in S. Mark's are other Statues, probably by followers of the Massegni. In SS. Giovanni e Paolo they did the Tomb of Antonio Venier (1400), and in the Frari that of Simone Dandolo (1396); also the beautiful Relief of the Madonna, S. Mark, and S. John Baptist, above the entrance to S. Zaccaria; Statues and half-length Figures in the Baptistery of the Frari; and a Madonna with adoring angels over the door of the left transept. In the Cathedral at Modena, in the left aisle, is an Altar with small terra-cotta reliefs attributed to the Massegni.

Massegne, Paolo della (Venetian—Working, 1394)

He was the son of Jacobello, and a skilful carver. In SS. Giovanni e Paolo is a Monument by him in memory of Jacopo Cavallo, a Venetian general, richly carved with delicate leaf mouldings and oval reliefs of symbols of the Evangelists. The effigy is in armour, with a lion at the head and a dog at the feet, unduly elongated but otherwise well proportioned. Another of his Tombs is that of Prendiparte Pico, now in the Museo Lapidario at Modena, with a relief of the Crucifixion on the front, the effigy of a burdened mule at one end, and a relief of Catherine Cornaro, his wife, at the other.

Masuccio I and II (Neapolitans, Thirteenth and Fourteenth Centuries)

They are supposed to have lived in the thirteenth and fourteenth centuries. The first is wholly mythical, and the second only exists as a sculptor and architect on the authority

of the guide-books, and on a tradition that he died in 1387, aged 96. Authentic records are entirely silent. Perkins, after rejecting his authorship of any of the tombs in S. Chiara, admits that he might have made that of the Duchess Catherine of Austria in S. Lorenzo, on the singular and insufficient ground that it is quite unlike any of the others; but this argument does not appear weighty enough to withdraw this fine tomb from the list of anonymous sculpture.

Mazza, Gius. (Bolognese—Working, 1679)

He was a good worker in reliefs, though showing signs of Bernini's influence. His work is to be found in many churches in Bologna; but he is at his best in the Reliefs showing the life of S. Dominic in SS. Giovanni e Paolo, and in the Statuettes on the high altar in the Redentore in Venice.

Mazzoni, Guido (Il Modanino) (Modenese, 1450–1518)

The external sculpture on the Cathedral at Modena is amongst the most interesting examples of early Italian carving, but this city was little affected by the Tuscan revival of the thirteenth century. It was not till the end of the fifteenth that Mazzoni, the first plastic artist of Modena, appeared. He was the earliest and the most industrious of the producers of the life-sized groups in coloured clay known by the generic name of Mortorio. One of the best of these is in the Church of S. Giovanni Decollato at Modena, and there is another in the Minorite Church at Busseto near Parma. The artist strives to produce an impression of intense grief, and to effect this opens the mouths of the mourners. The figures are life-like, well modelled, and symmetrically arranged, and the seated man on the left is a triumph. In the crypt of the Cathedral is a very interesting Adoration, in which the nurse-girl blows the food to cool it before giving it to the infant Christ. In S. Maria della Rosa at Ferrara he did another

MAZZONI

PIETÀ

San Giovanni, Modena

Lamentation of Christ. In 1489 he went to Naples, where he executed a Deposition in the Church of Monte Oliveto, which is interesting on account of the legend that some of the heads are portraits of living celebrities. Pontano appears as Nicodemus, Sannazzaro as Joseph of Arimathea, and Alfonso II as S. John; but the monument as a whole is mannered and theatrical, and inferior to his masterpiece at Modena. He also did a fine bronze Bust of King Ferdinand, now in the Museo. Mazzoni, having attracted the notice of Charles VIII at Naples in 1495, returned with him to France and, according to tradition, designed the King's Tomb in S. Denis. In the Church of the Trinity at Fecamp is a terra-cotta group of the Fainting of the Virgin, which has recently been ascribed to him, and in the Museo at Padua are fragments of a Pietà, probably from his hand. See Appendix, F.

Michelangelo, Sanese (Sienese—Working, 1524)

He was probably a pupil of Giacomo Cozzarelli; but little is known of him except that he was entrusted by Baldassare Peruzzi to carry out his design for the Tomb of Adrian VI in the Church of S. Maria dell' Anima in Rome. Tribolo helped him, and probably carved the allegorical figures representing Justice, Peace, Prudence, and Fortitude. The Pope's effigy is almost exactly like the figures on Andrea Sansovino's tombs in S. Maria del Popolo, and the general treatment of the design shows great ability. Cellini speaks of Michelangelo in his Memoirs, and praises him both as a clever artist and as a jolly companion.

Michelozzo Michelozzi (Florentine, 1391–1472)

Michelozzo was the son of a Florentine tailor of Burgundian descent. In the life of Donatello it has been noted how close was the association of these two gifted men. They worked

together upon the Pulpit at Prato, and on the Tombs of Pope John in Florence and of Cardinal Brancacci in Naples. The Aragazzi Tomb in the Cathedral at Montepulciano is now recognized as the work of Michelozzo alone. He was a skilful founder; and Donatello, having realized his colleague's superiority in this craft, left to him the reproduction of his bronzes, and also trusted him to design the architectural setting of the monuments in which they collaborated. His knowledge of ancient art was thorough; he was, with Brunelleschi, the founder of Renaissance architecture, and he must have possessed rare personal qualities, seeing that he was the friend and art adviser of Cosmo dei Medici. His association with Ghiberti was a long one. In 1424 he was working on the Baptistery Doors; in 1427 it is on record that a certain sum was due to him from the Guild of Money Changers for his services as Ghiberti's assistant on Or S. Michele, and in 1442 he was still engaged on the Doors of the Baptistery. His association with Donatello began in 1423, and the figures under the sarcophagus on Pope John's Tomb in the Baptistery were probably the first statues he carved. At a first glance the proportions of the tomb may seem to be unduly elongated, but the general effect is fine, and the lofty massive columns form an admirable setting; indeed, when in 1427 Donatello and Michelozzo were given a free hand as to space for the Brancacci Tomb at Naples the result was less harmonious than at Florence. In Naples the figures which support the effigy are almost certainly from Michelozzo's hand. The commission for the Aragazzi Tomb at Montepulciano was given to Donatello and Michelozzo in 1427, but it was executed entirely by the last named. It is unfortunate for his reputation that this, his one great work, should have been broken up, and the fragments set up in various parts of the Church. The finest of these is the Statue of Christ, an interesting and very unusual rendering of His personality. His age is considerably more advanced than convention allows, and He has the robust physique generally assigned to the Apostles. In the two allegorical figures Michelozzo has been

less successful. They are frank imitations of Donatello, and his attempts to express passion and movement are not happy. Two angels, portions of this tomb, are in the Victoria and Albert Museum. Of the fragments of the Aragazzi Monument the finest are two reliefs: the Family of Aragazzi adoring the Virgin, and the Children bidding Farewell to their Mother. The figures are ranged in line, as on a sarcophagus, and the mother of the Aragazzi and the Virgin are of the Roman matron type. The young children are charmingly executed. The effect of classic study is as manifest in Donatello as in Michelozzo, but Donatello's personality and genius were strong enough to keep clear of anything like bare imitation and to retain only that element which was necessary to the development of his own method. In Michelozzo the imitator is more plainly predominant. Had he prosecuted further the sculptor's art he might have manifested greater original force, but beyond these fragments there is little to consider. Outside the S. Agostino he did a Lunette in terra-cotta, representing the Virgin and S. John Baptist and a bishop. Michelozzo was working with Donatello on the Pulpit at Prato until its completion. About 1448 he carried out the exquisite Chapel of the Crucifix in S. Miniato, which Luca della Robbia decorated. In 1457 he went to Milan to remodel the Palazzo Vismara, which Francesco Sforza had given to Cosmo dei Medici. This palace had been demolished, but one of its sculptured doors is preserved in the Castello. In 1462 he built the Cappella Portinari in S. Eustorgio, where now stands Balduccio's Tomb of S. Peter Martyr. Round the base of the dome is a very beautiful circle of angels in stucco, attributed to him, but they are entirely foreign to his style. The beautiful Tabernacle in which stands Verrocchio's Incredulity of S. Thomas, on Or S. Michele, is sometimes given to Donatello, but it is more in Michelozzo's manner, especially in the decorative details, which resemble those on his doors of the Cloister and of the Chapel of the Noviciate in S. Croce. The Tabernacle in the Chapel of the Madonna at Impruneta, near Florence, decorated

with two of Luca della Robbia's finest statues, is also from his design, and the sculptured Relief on the predella is by him. The sacred image had been stolen. One day a peasant was ploughing, and his oxen, when they came to a certain spot, knelt and would not move. The ploughman dug, and naturally found the image, and this story Michelozzo has illustrated in his relief. He also made the Statue of the Baptist in the Annunziata, and another on the silver altar in the Opera del Duomo. In S. Croce his doors of the Noviciate and of the Cloister are interesting as illustrating the growth of the Renaissance style of decoration. The first is classic, while in the second the rigid lines are softened and the adornment enriched with wreaths and arabesques. In 1464 Michelozzo was engaged at Ragusa on the decoration of the University. The capitals of the columns of the portico are of great beauty, and may have been inspired by Donatello's beneath the pulpit at Prato. Michelozzo, it may be noted, was the companion in exile of Cosmo dei Medici in 1433; they went to Venice, and several works there are referred to this period of Michelozzo's life, but without sufficient warrant.

Minello, Antonio (Paduan, 1480–1524)

He did one of the bronze Reliefs in the Cappella del Santo in S. Antonio at Padua, the Saint's Ordination, the treatment of which is sober and scholarly, but wanting in distinction (1512). He began another of the Reliefs, the Raising to Life of the Dead Child, which was finished after his death by Jacopo Sansovino. Antonio's chief work was the decoration of the portal of S. Petronio at Bologna with Figures of the Prophets (1510–1516), in completion of Quercia's scheme. He assisted Lorenzo Bregno over the Tomb of Admiral Pesaro in the Frari; and completed, in 1524, Bregno's Altar in the Cappella Trevisan in S. Maria Mater Domini. He was the son of Giovanni Minello, and as they worked in the same style their sculptures are often confused. He probably completed the Tomb of Calphurnius in S. Antonio about 1512.

Minello, Giovanni (Paduan, 1460–1527?)

He was a contemporary and fellow-worker in S. Antonio with Riccio, whose methods he closely followed. By the entrance are two Holy Water Stoups which are probably by him, and another by the north door which certainly is his work. He did much of the decorative carving of the Cappella del Santo and Statues of S. Giustina and of S. Felix; also in S. Giustina a Statue of the Saint. In the Museo Civico are plaster Statues of Christ, S. Peter, and S. John; and in the Eremitani two Altars in terra-cotta, and in S. Giustina a Madonna. In the cloister court of S. Antonio is the Tomb of the jurist Calphurnius, represented as teaching; and in S. Giovanni at Bassano a large painted plaster Relief of the Baptism of Christ. Other works attributed to him in Padua are Reliefs of the Sacrifices of Cain and Abel in the Cappella del Santo at S. Antonio, Statues of SS. Philip and James in S. Niccolo, and of the Apostles on the Policastro altar in the Eremitani.

Mocchi, Francesco (Florentine—Working, 1648)

He is only known by his colossal equestrian Statues of Alessandro and Ranuccio Farnese in Piacenza. They are extravagant, with all the worst characteristics of Bernini's style. S. Veronica in S. Peter's at Rome is attributed to him.

Montelupo, Baccio di (Florentine, 1469–1533)

Montelupo was one of the Florentines who fell under the influence of Savonarola, and withdrew to Bologna and ultimately to Venice, where, in 1503, he made the Statue of Mars which stands on Lorenzo Bregno's tomb of Admiral Pesaro in the Frari. In 1515 he was back in Florence, engaged on the bronze Statue of S. John on Or S. Michele, a very uninteresting work. This replaced an earlier figure in marble which is now in the Bargello. A Crucifix in wood in S. Lorenzo is attributed to him, and the Rossi Tomb in S. Felicita; also a Madonna in S. Michele at Lucca.

Montelupo, Raffaele di (Florentine, 1505?–1569?)

Montelupo was one of Michelangelo's chief assistants. He began as a goldsmith, having been apprenticed to Bandinelli's father, but finding this art distasteful he went into the workshop of his father, a sculptor of some merit. About 1526 he made the Tomb of a Bishop of Worcester in S. Michele at Lucca. The Tomb has disappeared, but the Relief of the Virgin, a part of it, is in the left aisle. On the election of Clement VII in 1524 many Florentine artists flocked to Rome; Montelupo followed, and entered the studio of Lorenzetto, who had preceded him, and was set to work on the Statues designed by Raphael for the Chigi Chapel in S. Maria del Popolo, on the Tomb of Bernardino Cappello in S. Stefano Rotondo, and on Lorenzetto's Madonna over Raphael's tomb in the Pantheon. Later on he was sent by the Pope to Loreto, where he worked under Sangallo on the Reliefs of the Santa Casa. He finished several of these which had been left incomplete by Andrea Sansovino: the Marriage of the Virgin, the Assumption, the Nativity, and the Adoration of the Magi. In these he shows a want of training or natural incapacity to absorb the teaching of his instructors; the feeling for art was there, but the treatment at times borders on archaism. When peace was restored after the sack of Rome, Montelupo went to Florence and worked under Michelangelo in the New Sacristy at S. Lorenzo. He made the Statue of S. Damiano, which suffers by comparison with Montorsoli's S. Cosimo, and afterwards followed Michelangelo to Rome and worked at the Tomb of Julius II. The Statues of Rachel and Leah are by him; also the Prophet and Sibyl, over which the master is reported to have grown sarcastic. He did the Statue of Leo X on Bandinelli's tomb in the Minerva, a work entirely without distinction, and the Monument of Balthasar Turini in the Cathedral at Pescia. The magnificent Relief of the Adoration of the Magi, the centre panel of Mosca's altar in the Cathedral at Orvieto, has been ascribed both to him and to Mosca; but it is so immensely

superior to any ascertained work of theirs that this attribution seems questionable. The uninteresting Statues of Adam and Eve near the Chapel of S. Brizio are probably by him.

Montorsoli, Giovanni Angelo (Florentine, 1507–1563)

Montorsoli, if not the greatest of Michelangelo's pupils, was the one who left to the world the most creditable legacy of sculpture. Signs of his master's influence appear everywhere; but these signs do not exhibit him as exaggerating exaggerations, but rather as a sympathetic student, conscious of his limitations, and striving to bring forth the best fruit of discipleship in a reflection of his master's manner, tempered by the forces of his own personality. Montorsoli probably first met Michelangelo in Rome and accompanied him to Florence, for about 1522 he was working with him on the Medici Tombs. After the siege of Florence, in 1527, Montorsoli entered the Servite order and kept to his profession of sculptor. Clement vii summoned him again to Rome to carve his Bust, and to restore the left arm of the Apollo Belvedere and the right arm of the Laocoon. About 1530 he produced his first original Statue, S. Cosimo, in the New Sacristy of S. Lorenzo, a noble work; and if Michelangelo really sculptured the hands and the head, they do him credit. He followed the master to Rome, and worked intermittently on the Julian Tomb. After some years spent in travel he returned to Florence in 1536, when he did the life-sized terra-cotta Statues of Moses, David, and S. Paul now in the Painters' Chapel of the Annunziata, evidently suggested by figures on the Sistine ceiling, and a Monument to Cardinal Beneventano in S. Piero at Arezzo. About this time he did the Figures of Minerva and Apollo for Girolamo Santa Croce's tomb of Sannazzaro in S. Maria del Parto at Naples. These Statues were subsequently renamed David and Judith, in consequence of an order of the Spanish governor that all pagan effigies should be removed from the churches. In 1538 he was in Genoa, executing various works for the Doria

family: a Statue of Andrea the great admiral, thrown down and broken in the revolution of 1797, and now lying in the cloister of S. Matteo, in which church he also decorated the two pulpits with Garlands and Reliefs, some of which have been removed to the Doria Palace at Fassolo, and a Pietà in the choir, closely following Michelangelo's in S. Peter's. In the Doria garden is a Fountain, and a gigantic Statue of Jupiter in stucco. He also made a Statue of S. John for the Cathedral, a likeness of Prince Doria his patron. The stucco decorations of the dome and ceilings are by his assistants. In 1547 he quitted Genoa for Rome, and soon afterwards went to Messina, where he made two Fountains. That on the quay represents Neptune as the ruler of the sea, surrounded by sea horses and dolphins and two tritons, which typify Scylla and Charybdis. From its grandeur of proportion and admirably devised decoration it is one of the finest fountains extant. Fortunately, it was little injured by the earthquake. The other on the piazza is also very striking. It takes the form of a great basin adorned with reliefs and sea monsters and deities, with two other smaller basins, one above the other. He also did a series of life-sized Figures for the Cathedral, his sojourn in Messina being curtailed by an order of Paul IV in 1557 for all monks to return to their cloisters, whereupon he went back to Florence and lived with the Servites. In 1559, by Papal leave, he went to Bologna to make an Altar for the church of his order. As a combination of sculpture and architecture it is a beautiful and harmonious work, with one exception, *i.e.* the figure of Christ in the central niche,—a massive, muscular figure, differing only in name from the Neptune on the Messina fountain. The figures of the Virgin and S. John on either side and the reliefs on the base are admirable. Montorsoli has here departed from the rule of Michelangelo, who permitted no decorative element save that derived from the disposition of lines, niches, and columns, and the human effigies they might enclose, by introducing on the central frieze *putti* and looped garlands. Many small bronze Figures are attributed to him: a good example is one of a Triton in

the Victoria and Albert Museum (No. 2319). Montorsoli spent his last years in Florence decorating the Chapel of the Painters in the Annunziata. His sculpture may fail to move us, but it does not leave us indifferent. We feel as we gaze that he tried to extort from the marble the legitimate expression of his own conception, and not merely to exhibit the human form encumbered with muscles of a bulk beyond nature, and limbs twisted into attitudes which no human frame could endure.

Mosca, Simone and Francesco (Florentines, 1492–1553)

Mosca was a decorative carver rather than a sculptor. He went with Antonio di San Gallo to Rome, where he worked in S. Giovanni dei Fiorentini and in the Cesia Chapel of S. Maria della Pace; here his work is confused and inharmonious, especially on the niche where stands V. del Rossi's statue of S. Matthew. He afterwards went to Loreto, and his work there is in far better taste. In 1558 he finished the Altar in the Cathedral at Orvieto, which had been begun by Sammichele, the great Veronese architect. Here it is interesting to note the difference between his ornamentation and that of Sammichele. He makes free use of his marble dolphins, rams' heads, and garlands; but here he groups them with skill and judgment, so that the bizarre impression of the Cesia Chapel is not reproduced. On the lower part Sammichele's ornamentation is in the purest North Italian style, and recalls his work in the Baptistery of S. Bernardino at Verona. The centre panel is described under R. di Montelupo. Mosca did a replica of this altar for the north transept, the central Relief of which was carved by his son Francesco (Il Moschino), who also made the Altars in the Chapels of S. Ranieri and of the Sacrament in the Cathedral at Pisa, and the niches and sculpture. Mosca did two Statues of Warriors in S. Spirito in Venice.

N

Nanni di Banco (Florentine, 1374?–1421)

NANNI DI BANCO was descended from a family of sculptors and architects, his father, Antonio di Banco, having worked on the Cathedral at Florence in collaboration with Niccolo d' Arezzo. He seems to have been apprenticed to his calling in 1405, and to have sculptured—for the Guild of Shoemakers—the Statue of S. Philip on Or S. Michele in 1407. About the same time he made for the Guild of Masons and Carpenters a group of four saints; and this group and S. Philip's statue still occupy their original niches. In 1415 he executed a third commission, S. Eloi, for the Guild of Smiths, also *in situ*; and this Statue, the seated figure of S. Luke, originally intended to stand beside the great western door of the Cathedral, and the Relief of the Assumption over the Porta della Mandorla, are his greatest achievements. Under the group of four saints he has sculptured a charming little Relief, "The Sculptor's Workshop," in which the procedure of the carver's art is presented. Under S. Eloi, the patron of smiths, is another Relief of the Saint casting out an evil spirit from a refractory horse, while the smith makes a shoe on the anvil and blows the bellows.

Vasari falsely states that he was the pupil and protégé of Donatello, who is made to act as a beneficent though somewhat contemptuous friend and patron in rescuing Nanni from divers embarrassments into which he had fallen through his incapacity as an artist. Nothing could be further from the facts. Nanni, on Vasari's own showing, was twelve years

Donatello's senior. His position as a sculptor was well assured before Donatello made his reputation; his statues on Or S. Michele were all anterior to Donatello's; and beyond this, in the decoration of the Porta della Mandorla, Nanni was given the important Relief of the Assumption, while Donatello in 1406 was only trusted with the two small figures known as the Prophets. S. Philip on Or S. Michele was done about 1401, and is not a very interesting work. The four saints are probably earlier. In the modelling of the draperies there are evidences of study of classical forms. This work in many respects marks a long step in advance, and deserves more attention than it has hitherto received. It was, in fact, the first group of free standing figures sculptured after the revival, and it is regrettable that so many writers have found nothing else to say about it except to repeat Vasari's silly story how Nanni discovered, when he had finished it, that it was too large for the tabernacle it was to fill, and went in despair to Donatello for assistance. Donatello sent him to Prato, and then set to work to shorten a leg here and an elbow there, and to change entirely the position of one arm, thus reducing the dimensions of the group so that it fitted the niche accurately. This feat might have been done with a clay model; but with a finished marble statue, as Vasari declares it was, it was impossible. Nanni's Statue of S. Eloi is a fine work. The hands are infinitely better modelled and proportioned than the hands of Donatello's statues of this period. S. Eloi really holds the book and crozier. In pose and in treatment it is far finer work than Donatello's S. Peter standing near to it.

The seated Statue of S. Luke may be considered in comparison with Donatello's S. John the Evangelist. Donatello, when he carved this masterpiece, outsoared all his former efforts. The great divergence of sentiment revealed in these two statues makes comparison difficult. The S. Luke, though produced by a man getting on in years, is incontestably the more modern of the two. The head is of the type of a good-looking man of the present day; the robes fall gracefully, and reveal adequately the figure beneath.

Nanni di Banco's great work was the Relief of the Assumption of the Virgin over the Porta della Mandorla of the Cathedral. This subject had recently been treated by Orcagna in the Tabernacolo of Or S. Michele, and it was only natural that other sculptors should desire to work on so attractive a theme. Nanni could scarcely hope to rival Orcagna's great relief, but his own is a very fine work. The Virgin is seated in a mandorla with cherubs around her. Four angels support the mandorla and three others—the topmost one of exceeding beauty—pipe in her praise. Below, on the left, is the kneeling figure supposed to represent the penitent S. Thomas, and on the right an oak tree into which a bear is climbing. This bear also appears in Andrea Pisano's Relief of Adam digging, on the Campanile. This Relief shows Nanni to have been more allied in temperament to Luca della Robbia than to Donatello.

Vasari pursued him with misrepresentation even beyond the tomb. He died in 1421, but this fact did not restrain Vasari from asserting that Fra Angelico painted his portrait as S. Cosimo in the Crucifixion of S. Mark, a work which was not executed till twenty years after.

Neroccio di Bartolommeo (Sienese, 1500)

He did the graceful Statue of S. Catherine of Alexandria in the Cathedral Baptistery at Siena, and in 1465 an Image in wood of S. Catherine of Siena over the altar in the Oratory, a somewhat ascetic rendering. The chief work of his later years was the Tomb of Tommaso Piccolomini in the right aisle of the Cathedral. Like so many of these mural tombs, it is placed too high to allow it to be properly seen, but the recumbent figure seems to be a dignified rendering of a dead man. Of all the Sienese sculptors, Neroccio followed most closely the style of Quercia. He also did a Relief of the Madonna over the portal of Fonteguista.

NANNI DI BANCO
ASSUMPTION
Cathedral, Florence

Niccolò d' Arezzo (Florentine, –1456)

Niccolò di Piero d' Arezzo went as a youth to Florence and worked on the Cathedral as early as 1388. His first known work was the six stone shields in the Loggia dei Lanzi, 1390; and next the armorial device of the Guelfs, 1391. In 1397 he was commissioned to carve the Statues of S. Augustine and S. Gregory for the great door of the Cathedral; S. Jerome and S. Augustine having been given to Giovanni Tedesco. When the Cathedral façade was demolished in 1586 all the statues were dispersed, and the four above named are probably those which now stand outside the Porta Romana, labelled Homer, Virgil, Dante, and Petrarch. At Arezzo Niccolò had worked on the façade of the Hospital of the Misericordia, but the sculpture formerly assigned to him is by Bernardo Rossellino. The Saint on the Tower and the decorative details and twisted columns are probably by him; also the Figure of S. Antony in S. Antonio. In 1401 he competed for the work on the Baptistery doors at Florence, but his design was rejected on account of defective proportions of the figures. In 1403, according to Gaye, he was invited to Venice to superintend the alterations to the Ducal Palace; but there is no evidence that he ever went, though some writers hold that he was the Piero who helped to make the Tomb of Tommaso Mocenigo in SS. Giovanni e Paolo. In 1408 he did the seated Statue of S. Mark in the Cathedral at Florence, and shortly afterwards the two Statuettes over the tabernacle of S. Matthew on Or S. Michele. In the Museo del Duomo are two other Statuettes by him. He worked at the Porta della Mandorla of the Cathedral, which had been begun by Giovanni d' Ambrogio. The last record of him is in 1419.

Niccolò was one of the best sculptors of his day. With Orcagna he broke loose from mediæval bonds, realizing that art, in order to become a power, must appeal to the love of beauty. His figures show all the sincerity of the Giottesques without their deformities. In his decoration of the Porta della Mandorla, with its inlaid twisted columns, exquisitely

carved foliage, and scrolls interwoven with *putti* and fruit, he shows that Italian sculpture was able to assert itself otherwise than by its figures and delicate reliefs. This work of Niccolò's is admirably placed for comparison with that of his collaborator, Piero di Giovanni Tedesco, and it alone shows its superiority by the rhythmic harmony of its composition and its beauty of detail. The under figures stand amongst the scrolls and leafage as if they had been set there by nature. The stately busts in their hexagonal panels recall Orcagna's on the great Tabernacolo. Several of the subjects are classic: Hercules and Cacus, and with the Nemæan lion; a Triton with a shell; and a Woman with grapes and a cornucopia. Some reliefs and a Statue of S. Luke in the Cathedral porch at Arezzo, much damaged, are attributed to him.

Niccolò da Bari (Neapolitan, –1494)

He was only Neapolitan by birth. Born at Bari, he went early to Bologna, where he evidently studied Jacopo della Quercia's door at S. Petronio. Probably his earliest extant work is a very indifferent Lamentation of Christ, a life-sized terra-cotta group in Mazzoni's style in S. Maria della Vita. In 1458 he did the equestrian Relief of Annibale Bentivoglio in the Bentivoglio Chapel in S. Giacomo; and in 1478 the beautiful terra-cotta Relief of the Virgin on the Palazzo Apostolico, supported on a bracket which recalls Donatello's capital at Prato. His greatest achievement was the construction of the Monument of S. Dominic in S. Domenico. The Arca, sculptured with scenes from the saint's life (see "Guglielmo, Fra"), had served since 1267 as the saint's resting-place; but in 1469 it was decided to give it an imposing setting, and Niccolò was charged with the undertaking. He made the arca the central point of his design, covering it with a canopy enriched with scale-pattern carving, and from this canopy he let spring bold volutes, on the junction of which he erected an enriched pedestal crowned by a figure of the Eternal. Wreaths, *putti*, and sea monsters decorate the volutes, on the

NICCOLA DI BARTOLOMMEO

PULPIT AND DETAILS

Cathedral, Ravello

lower members of which stand S. Florian and the Baptist in Saracen dress. In the centre, Christ rises from a sarcophagus with adoring angels on either side. On the canopy stand effigies of S. Dominic, S. Francis, S. Petronio (by Michelangelo), and S. Procolo. At the base kneel two beautiful angels; the one on the right by Michelangelo, and the other—much the more beautiful—by Niccolò. In 1553 the gradino (see "Alf. Lombardo") was enriched by a series of reliefs; those on the front of the altar are seventeenth-century work by Carlo Bianconi, Tasi, and Savolini, Bolognese sculptors. Niccolò doubtless had other assistants besides Michelangelo: the Resurrection and Angels have been ascribed to Tribolo, who was in Bologna in 1525. Niccolò is the best sculptor produced by the South; but he takes nothing from his native soil. He is curiously detached and original. His figures are graceful, correct in modelling, and wrought with a sense of beauty which must have come from Tuscan sources.

Niccola di Bartolommeo (Foggia—Working, 1272)

He made the magnificent Pulpit in the Cathedral at Ravello, and adorned it with some of the most interesting surviving sculpture in the South. At the upper part of a door behind the pulpit are relief portraits, probably of Niccolo Rufolo, the donor of the pulpit, and his wife; and above the door a wonderful bust, described variously as Mater Ecclesia, Sigelgaita Rufolo, and a Queen. The bust is the finest work of the period, and, like Niccola Pisanio's work of a slightly earlier date, shows Gothic influences contending successfully with the original classic predilections of the sculptor.

Nola, Giovanni di (Neapolitan, 1478–1560)

According to tradition he was a pupil of a certain Agnolo di Fiore. The Reliefs carved in wood of scenes from the

life of Christ in the Annunziata are said to be early work of his—about 1500, and they show traces of Michelangelo's influence. His finest work is in S. Severino: the Tomb of the three San Severino brothers who were poisoned (1516) by their uncle, Don Geronimo, at the instigation of his infamous wife Donna Lincia. Their effigies are seated on the sarcophagus, and show them evidently at the point of death through poison, an effect difficult to render without offence, but here perfectly compassed, as the cause of the tragedy is hinted at rather than expressed. The reliefs on the tomb are good, and free from the exaggerated expression and loose composition of his later works, a tendency disagreeably manifest in those on the Tomb of Don Pedro da Toledo, who died in 1553, in S. Giacomo dei Spagnuoli. Here armies and navies and sculptured landscapes are crowded together; the effigies of the Duke and his wife are stiff and mannered, but the allegorical figures at the angles are graceful. Some of his Madonnas are fine: one in S. Aniello sitting on a crescent moon with the Infant on her lap, and looking down upon the souls in purgatory who implore her mercy, while S. Augustine and S. Dominic are in adoration; another in the Sacristy of S. Maria delle Grazie, with the dead rising from their graves; and a third in S. Domenico, where she stands between S. John and S. Matthew, who dips his pen in an inkhorn held by a little angel. Several other works in S. Domenico are ascribed to him, the most remarkable of which is the Tomb of Francesco Carafa, who died in 1470. Giovanni was only eight years old at this time, but the tomb is strongly suggestive of his early style, and, as its date cannot be fixed, the assumption that it was carried out some years after Carafa's death is allowable; also a Tomb in the right transept to Don Orso, with a Relief of S. Jerome; the Tomb of Galeazzo Pandano, who died in 1514, with a Medallion Relief of the Madonna giving fruit to the Child, a very fine head of Pandano, and beautiful Renaissance decoration; a Statue of S. John; a Tomb of Bernardino Rota, probably largely by assistants — with ungainly male figures, and a

GIOV. DI NOLA

ALTAR

S. Domenico, Naples

female with the attributes of the Ephesian Diana; and the Tomb of Porzia Capece, who died in 1459. The beautiful Monument of the Miroballi in S. Giovanni a Carbonara is probably his work. The best of his Madonnas is the one in Monte Oliveto, in which the playful humour of the infants Christ and John suggests Florentine influence. He probably had a share in the following works: Statues of S. Lorenzo, S. Francesco, and S. Antonio, on the screen in S. Lorenzo; the beautiful Tomb of Antonio Gandino (1530), in S. Chiara; Statue of the Baptist and a Flagellation, in Monte Oliveto; an Entombment, in S. Maria delle Grazie, and a terra-cotta group in S. Maria del Parto. It is probable also that he had an important part in the sculpture upon the triumphal arch of Castel Nuovo.

Except in a few instances Giovanni was unaffected by Tuscan influences; indeed, the local activity of Donatello, Rossellino, and Majano had little or no effect on the art of Naples. Something in race or soil or climate seemed to possess a sinister power of diverting all artistic effort—however pure its source—from its due achievement. The best that can be said of Giovanni di Nola is that he certainly showed a greater sense of beauty and more originality and power of composition than any other distinctly Neapolitan sculptor.

Nuto, Niccolo and Meo (Sienese—Working, 13—)

These sculptors were Sienese assistants of Lorenzo Maitani in the decoration of the west front of the Cathedral at Orvieto. The great Madonna and the Angels over the central door are attributed to them; also the standing Madonna in the Opera del Duomo. Venturi rightly rejects Vasari's attribution of the Tomb of Benedict XI in S. Domenico at Perugia to Giovanni Pisano, but proceeds, somewhat hastily, to assign it to Niccolo di Nuto, who seems to have been in Perugia in 1324. No work of this sculptor can be precisely identified,

so this ascription can only be conjectural, and the common authorship of the clumsy and ungraceful Madonna of the Opera del Duomo at Orvieto, and the beautiful effigy and angels of the Pope's tomb at Perugia, can only be accepted on the understanding that the sculptor, whoever he might be, had made abnormal progress in the interval between the execution of the two works.

O

Ognabene, Andrea di (Pisan—Working, 1316)

THE great silver Altar of S. Jacopo at Pistoia was mainly done by Ognabene and his assistants. When he began in 1316 he found fragments of ornamentation dating from 1287 which had been made to replace the treasure stolen by the Vanni Fucci, whom Dante censures so strongly (*Inferno*, xxiv.). The altar has undergone many changes. To begin with, the reredos, the four groups on the top, one statue right and left of them, and the Christ in Glory date from 1395, and were carried out by Florentine artists. The two next rows of statuettes date from 1287, and were part of the original. The central figure of S. James was made by Giglio da Pisa in 1353, and below it is a row of saints in half-length. Next comes a relief of the Annunciation flanked by saints, and below is the tomb of Bishop Alto. In 1316 Ognabene added the Altar Frontal with fifteen scenes from the New Testament, from the Annunciation to the Martyrdom of SS. Peter and Paul. When the figure of S. James was set up two more sets of reliefs were added: one on the left of Ognabene's frontal by Pietro di Leonardo in 1357, and one on the right by Leonardo di S. Giovanni in 1371, each set containing nine panels. In 1386 four figures were added by Piero d' Arezzo, who also made the canopy and angels over the statue of S. James.

The origin of this great work was Sienese, but Florentines had the chief part in its execution. The earliest portions show all the defects of their period—large heads, ill-propor-

tioned limbs, and confused grouping, with certain Byzantine characteristics, from which Ognabene and his assistants were free. In the panels of the Crucifixion and the Birth of the Virgin he imitated Giovanni Pisano's pulpit reliefs. The finest portions are the angels round the seated Christ, and the panels of the frontal done by Leonardo di S. Giovanni representing the life of S. James. This artist was thoroughly Florentine in spirit, and his work shows the influence of Andrea Pisano's bronze doors.

Olivieri, Paolo (Roman, 1551–1599)

He was one of the few Roman sculptors working at the end of the sixteenth century. He did the Tomb of Gregory xi (1574) in S. Francesca Romana, the Adoration of the Magi in S. Pudenziana, a Statue of Gregory xiii in the Capitol, and S. Antony of Padua in S. Maria Maggiore, all in the decadent style of the age.

Onofri, Vincenzo (Bolognese—Working, 1480–1504)

He was one of the workers in clay groups and figures, but not on so large a scale as Mazzoni or Alfonso Lombardi. His earliest known work is his finest: the Tomb of Bishop Nacci, in S. Petronio at Bologna, executed about 1480. The figures of the Virtues and the frieze of *putti* are graceful and quite Florentine in spirit. In S. Petronio there is by him a painted Relief, the Madonna, S. Lawrence, S. Eustace, and two angels, with a Pietà over it. He did also a good Bust of Filippo Beroaldus the philologist in S. Martino Maggiore (1504), and a Tomb to a professor, one of the earliest of this particular character. In S. Giacomo Maggiore is a fine profile Relief of Giovanni Bentivoglio ii, on a pilaster to the right of the entrance, and in the Museo the Tomb of Canonici, both probably by him. Onofri displays much grace and truth to life, and is on the whole the most satisfactory of the Bolognese sculptors.

Orcagna, Andrea (Florentine, –1368)

Orcagna divides with Giotto the honour of being the greatest master of the fourteenth century. In versatility he surpasses him, and even Michelangelo, seeing that he won distinction as sculptor, painter, architect, poet, and goldsmith. His two great works are the fresco of Paradise in the Strozzi Chapel in S. Maria Novella, and the Tabernacle in Or S. Michele, both in Florence. Where this church now stands was formerly a covered Loggia used as a corn-market, and on one of its brick piers, about 1285, Ugolino da Siena painted a picture of the Virgin and Child. For some unknown reason this picture acquired a great reputation as a wonder-working instrument, but in 1304 the Loggia was destroyed by fire. In 1336 a new Loggia was erected, and the authorities provided for their picture the wonderful Tabernacle which is now one of the chief glories of Florence. The execution of this work was entrusted to Orcagna, who did not complete it till 1359. In front of the tabernacle is the altar with the miraculous picture, probably painted by Bernardo Daddi, and certainly not the original one, which must have perished in the fire. On the altar frontal are two octangular reliefs, the Marriage of the Virgin and the Annunciation, and between them a figure of Hope. On the right side, the Birth of the Virgin and the Presentation in the Temple, and a figure of Faith between; on the left side, the Nativity and the Adoration of the Magi, divided by Charity; at the back are the Purification and the Angel announcing to the Virgin her approaching death. Above these last is the great relief of the Entombment and the Glorification of the Virgin.

Of the octangular reliefs the finest are the Marriage of the Virgin, given in the conventional fashion, but distinguished by simpler grace and dignity; the Annunciation, in which the Virgin, with a meek, awe-stricken face, listens to the divine message of the archangel, who bears in his hand a bunch of budding lilies, a detail Orcagna probably borrowed from some Byzantine carving; the Nativity, treated in a novel fashion.

S. Michele—now given to Talenti—were formerly attributed to him; as well as the medallions of the Virtues on the Loggia dei Lanzi, and the gravestone of the Acciaiuoli family at the Certosa near Florence. More valid are the claims of the four Statues standing in niches on the north side of the Campanile, the Angel playing a Violin in the Bargello, the Statue of a Prophet in the garden of the Villa Petraia, and some Angels at the Villa Castello.

PACIUS AND JOHANNES

TOMB OF ROBERT

S. Chiara, Naples

P

Pacius and Johannes (Florentines—Working, 1343)

THESE sculptors are only known by the Tomb of King Robert of Naples erected by Queen Joanna in S. Chiara in 1343. Though lacking in symmetry it is an imposing structure. The double columns of the canopy are niched, and bear numerous figures of saints and virtues, graceful and well modelled, and in the central gable of the arch is a relief of the Resurrection. The tomb beneath is in three storeys. Below, the effigy of the King lies on a sarcophagus, with the frontal carved in niches which are filled with figures of the King, his two wives, and his son and daughter-in-law. On the next level the King is seated on a throne with the ensigns of royalty. Above is a group of S. Francis and S. Chiara, who present the King and Queen to the Madonna. Throughout the tomb are signs of Arnolfo's influence. After he left Naples his trained assistants doubtless carried on his style, and Pacius and Johannes may have been taught by these. The sweep of the arches and the general proportions of the tomb resemble strongly those of Arnolfo's ciborium in S. Paolo at Rome, and are little influenced by the Neapolitan work of Tino di Camaino. There are traces of more than one hand in the sculpture. The statuettes on the piers and the curtain-drawing angels are Tuscan in style, and by far the best; and the worst is the seated figure of the King, stiff in modelling, coarse in execution, and evidently done by some half-trained Neapolitan. The relief panels on the pulpit are also attributed to these sculptors.

Pagno di Lapo Portigiani (Florentine, 1406–1470)

He was Donatello's assistant and probably helped him with the pulpit at Prato, and with the work he did on Quercia's font at Siena in 1428. Later on, in 1435, he helped to finish the Statues for the Casa dei Nobili, which had been assigned originally to Quercia. Attributed to him are the Pulpit in the Cathedral at Perugia, a Madonna in the Museo del Duomo at Florence, which suffers through the close neighbourhood of Agostino di Duccio's exquisite Virgin and Child, and another on Pope John's Tomb in the Baptistery; also the Tomb of Giovanni Chillini in S. Jacopo di S. Miniato al Tedesco.

Paladini, Filippo (Florentine—Working, 1585)

He completed Giovanni della Robbia's Frieze on the Ospedale del Ceppo at Pistoia by adding the panel, executed in clay and painted, which represents Giving drink to the Thirsty. It is in perfect harmony with the rest of the frieze, and is by no means the least attractive of the reliefs.

Pedoni, Gian Gasparo and Cristoforo (Lugano, 1450–1500?)

Gian Gasparo was born at Lugano. The façade of S. Maria dei Miracoli at Brescia is attributed to him; but Tamagnino's claim seems to be more valid. In Cremona he carved the great Doorway of the municipal palace, with a lavish display of all the customary details of the style. The figures of Justice and Temperance on either side are graceful, but he was best as a decorative carver. The Fireplace in the inner room is the finest of all his works. Cristoforo, probably his son, made the Tomb of S. Arcaldo in the crypt of the Cathedral at Cremona.

Piero di Giovanni Tedesco (Florentine—Working, 1396)

The two Statues of S. Jerome and S. Ambrose which he made in 1396 for the façade of the Cathedral now stand outside the Porta Romana. He also did the decoration of the Pilasters on the easternmost of the southern doors of the Cathedral, which shows a remarkable contrast to that on the corresponding northern door by Niccolo d' Arezzo. The dragons, centaurs, and amorini disposed amongst the boldly carved foliage and arabesques plainly denote a classic source, and foreshadow the supersession of Gothic by Renaissance details in decorative carving. The same objects appear in Niccolo's pilasters of the Porta della Mandorla, but his skill as designer and carver is incomparably superior to Piero's. In the Bargello are two Statues of S. John, removed from Or S. Michele, which are attributed to him. He is probably the sculptor of the ungraceful Font in the Cathedral at Orvieto, and of a Relief of the Trinity in the Palazzo Vecchio at Florence.

Piero di Niccolo and Giovanni di Martino (Florentines—Working, 1424)

The Tomb of Tommaso Mocenigo in SS. Giovanni e Paolo in Venice is the chief work of these sculptors, who were Donatello's pupils. It is interesting as a testimony of the far-reaching influence of Tuscan art during the Quattrocento. Venice was growing weary of Gothic monuments, but convention was as yet strong enough to forbid the complete adoption of the new style, so the Mocenigo tomb is a compromise, and not a very satisfactory one. The sarcophagus and the niched wall ornaments are Gothic in design, but the fluted coving of the niches is distinctly Renaissance. The figure at the left-hand corner of the sarcophagus is an imitation

of Donatello's S. George, and the Justice on the apex is evidently inspired by that of the "Poggio" in the Cathedral at Florence. These and the effigy of Mocenigo are by far the finest parts of the monument. The face is finely wrought, so as to suggest the repose and none of the horror of death. The figures on the sarcophagus and the Gothic background are poor work. The Tomb of Onofrio Strozzi, who died in 1417, in the Sacristy of S. Trinita at Florence, is generally attributed to a pupil of Donatello—Piero di Niccolo by preference. If this view is correct, Niccolo must be the maker of the finer parts of the Mocenigo monument; indeed, the Strozzi tomb is of such high merit, both in treatment and design, that it might well be from the hand of Donatello. In certain of its details it strongly resembles the Tomb of Giovanni d' Averado dei Medici in the old Sacristy of S. Lorenzo, made after 1489 and sometimes attributed to Donatello, but probably done by Buggiano. The record of this tomb has been confused by the discovery of an entry in the Strozzi Archives, of a payment of six florins made to Piero di Niccolo by Palla Strozzi, son of Onofrio, with respect to a tombstone. Such a sum cannot be taken as the cost of a sumptuous tomb like this, and a plausible theory has been advanced that this small payment, which was made in 1418, was for a simple memorial, and that when Palla Strozzi found that the Medici, citizens of his own rank, were putting up costly family tombs he determined to do the same. It may be remarked that these monuments, with a sarcophagus under a circular arched niche, are all Florentine, and made within a limited period; that of Filippo Inghirami, attributed to Francesco di Simone Ferrucci, in the Cathedral at Prato, that of Orlando dei Medici in the Annunziata, that of Giannozzo Pandolfini in the Badia, by a follower of Desiderio, and the two Sassetti tombs in S. Trinita by Giuliano di San Gallo, being the most remarkable examples.

Pietro di Leonardo. (See Ognabene)

Pila, Jacopo della (Milanese—Working, 1492)

His best-known work is in Naples: a Ciborium in S. Barbara, and the fine Tomb of Tommaso Brancaccio in S. Domenico; also the Tomb of Piscicelli in the Cathedral at Salerno.

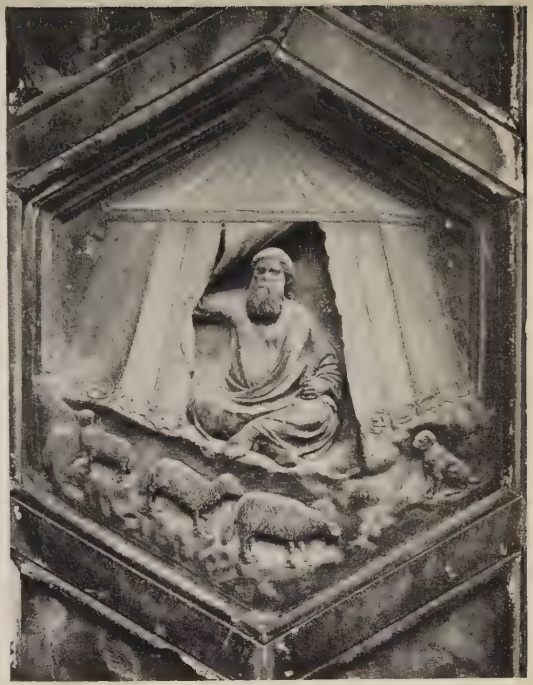
Pisano, Andrea (Florentine, 1270–1348)

Andrea di Ser Ugolino da Pontedera—commonly known as Andrea Pisano—was born at Pontedera near Pisa, where he probably got his training as a sculptor. There is mention in the Cathedral Archives of a certain "Andrea famulus magistri Johannis," which has been held to refer to Andrea as the pupil of Giovanni Pisano. This reading in any case cannot be accepted without reserve: first, because he is also described as a son of "maestro Simone Senese"; and second, because the sentiment and execution of his sculpture is absolutely foreign to Giovanni's, and because, for the first sixty years of his life, he was chiefly known as an artist in bronze, ivory, or gold. Giovanni, on the other hand, worked entirely in marble.

Andrea's life, like that of his great forerunner Niccola, is a complete blank up to late middle age. The story of his sojourn in Venice, during which he made some of the statues on the Ducal Palace, and drew plans for the Arsenal which were afterwards carried out by the half-mythical Filippo Calendario, is too vague to deserve attention. Andrea was rather a smith and a founder than a sculptor, and there is no record that he touched marble till he began to carry out the designs for the reliefs on the Campanile. His greatest work was in the bronze Doors, now at the entrance to the Baptistery. The commission was entrusted to him in 1330, and in the incredibly short space of three months the wax models are said to have been completed. The casting was deferred for some unknown cause, and nothing was done for nearly two years, when one Leonardo del Avanzo made an unsuccessful attempt; whereupon Andrea undertook the task himself, successfully, the doors having been finished in 1336.

They bear the date of 1330, and contain twenty-eight panels, of which twenty deal with scenes from the Baptist's life, and eight with the cardinal and Christian Virtues. Finely wrought lions' heads are set at the angles of the panels. The finest of the reliefs are the Salutation, the Birth of John, Zacharias writing the Child's Name, John reproving Herod, John taken to Prison, and his Disciples seeking his Body after Decapitation. Of the Virtues, Fortitude and Temperance are the best. In only five of the reliefs—John in the Desert, his Preaching, his Interrogation by the Pharisees, his Baptism of a Neophyte, and the Baptism of Christ—does Andrea introduce any touch of landscape into the reliefs, and these five, it may be noted, are the least satisfactory. A cursory glance will show how vast is the advance made in artistic presentation since the early reliefs of the Pisan school; it will be found to be still greater if these masterpieces of Andrea's be compared with Giovanni Pisano's in the Museo Civico at Pisa. In lieu of the crowded panel, always restless and often unsuggestive, we here find the story told directly and lucidly by the aid of a few figures harmoniously disposed. Andrea had learnt the great lesson of selection and subordination. His grouping of figures is admirable, and his draperies are wrought with the utmost skill and distinction. These doors manifestly gave the key to Donatello's in S. Lorenzo, to Ghiberti's on the north side of the Baptistery, and to Luca della Robbia's in the Cathedral. The most popular exploit in bronze relief, Ghiberti's Gates of Paradise, was, in a way, a relapse which powerfully affected the later work of Donatello, prompting him to produce the crowded panels in S. Antonio at Padua, and on the pulpits in S. Lorenzo. That Andrea should have cut himself free from the traditions of the great Pisan masters when he realized the weak point in their methods—the confused background—shows him to have been a true artist.

It was in 1334 that Giotto began the building of the Campanile, and in January 1336 he died. It is commonly held that he left perfect the plans and designs for the famous reliefs on the lower grade, but that he executed any of them



ANDREA PISANO

RELIEFS

Campanile Florence

is scarcely probable. He had all his lifetime been a painter and architect, and it is not reasonable to suppose that he would take to sculpture in his seventieth year, especially as he had on hand the erection of the Campanile itself, as well as the ornamentation of the Cathedral. Moreover, some time before his death, he went to Milan on some art mission to the Ducal Court, and died there in 1336. A comparison of the Reliefs of the Campanile with those of the Baptistery doors will suggest that they are the product of another hand and eye, more richly endowed with the pictorial faculty. In those on the western side the landscape detail is in just relation to the figures. There are twenty-six in all. The seven on the west, the seven on the south, the five on the east, and the two easternmost ones on the north are Andrea's, and the remaining five on the north Luca della Robbia's. All deserve the closest study, those on the west being the finest. The heads throughout are curiously uniform, and certainly modelled after one special type—a type differing from Andrea's male heads on the Baptistery doors; a fact which suggests that he may have taken it from some sketch made by Giotto. Vasari's statement that the Baptistery reliefs are from Giotto's designs is no longer accepted. The reliefs of the second grade are inferior, and probably done by assistants.

On Giotto's death, Andrea was made *capo maestro*, but he was subsequently removed from this post. He worked on the Campanile till 1342, and in 1347 he went to Orvieto to superintend the works on the façade; in the year following he died. The Madonna over the westernmost south door of the Cathedral at Florence has been attributed to him on insufficient grounds; a much stronger plea may be advanced on behalf of the two beautiful Statuettes of Christ and S. Reparata in the Opera del Duomo.

Andrea is rightly placed as the founder of the Florentine school of sculpture, his method throughout being a distinct reaction from that of the Pisan masters, from whom he takes little but his name. He certainly does not borrow from the antique; though he carved fewer free-standing statues than

Giovanni, he made a more distinct forward movement towards the establishment of this form of sculpture. He withstood the pictorial influence of Giotto, to which Ghiberti succumbed; he cleared the sculptured relief of its background of encumbering figures, and let the few he presented stand out as free statues, except for the almost imperceptible link which held them to the ground. Few free figures give a more complete sense of independence than the allegories of the Virtues, the Fortitudo, the Humilitas, and the Temperantia on the Baptistery doors. In these, and in the no less beautiful carven pictures on the Campanile, Andrea left an open book for Ghiberti, Della Robbia, Donatello, and Verrocchio, and if some of these in their later work may have fallen away from the vigour and simplicity of their prime, they have still left us the S. Matthew, the Incredulity of Thomas, the S. George of Or S. Michele, and the doors of the Cathedral Sacristy, as witnesses of the potency of Andrea's exemplar.

Pisano, Giovanni (Pisan, 1250–1328)

Giovanni Pisano was the son of Niccola, and a worthy transmitter of his wonderful gifts. He is first heard of in 1366, working as a principal, at his own will and leisure, with his father on the Sienese Pulpit. When this was finished he went with his fellow-worker Arnolfo to Perugia to carry out the great Fountain—Niccola probably remaining at Pisa. After the completion of the fountain, Giovanni sculptured his two beautiful Madonnas at Pisa—the half-length in the Campo Santo, and the full-length figure over the Baptistery door. From 1284 to 1298 he was in charge of the works at the Cathedral at Siena. Many of the statues still *in situ*, and others in the Museo del Duomo, are erroneously ascribed to him, but the beautiful Sibyl on the architrave of the great door is probably his. In 1298 he was commissioned to make the Pulpit for S. Andrea at Pistoia, unquestionably his masterpiece, and interesting as a study in comparison with Niccola's. It follows the Sienese lines, but differs in the style of the cusped

GIOV. PISANO
PANEL OF PULPIT
S. Andrea, Pistoia

arches, which are certainly less graceful. The body is hexagonal, set upon seven columns, three resting upon lions, and the central one on a finely modelled figure. Over the capitals stand dignified figures of Sibyls, and these, together with the effigies of the Prophets in the spandrils of the arches, are amongst the finest and most characteristic of Giovanni's sculpture. Another grand figure is a youth, typifying S. Matthew, surrounded by emblems of the other Evangelists. Into some of the panels Giovanni puts several subjects. The Massacre of the Innocents is the most dramatic of all. Herod looks on unmoved, and the grief of the mothers is poignant without violence. The Crucifixion, save for the women to the left of the Cross, is unsatisfactory. The Last Judgment, like Niccola's, loses in effect through the inevitable crowding. These sculptured pictures, when compared with Niccola's, show strong divergencies of treatment and temperament. The larger figures at the angles recall Niccola's style; but Giovanni's temperament was void of reticence, and led him into extravagances which often defaced his finest compositions. An instance of his naturalistic tendency may be seen in the action of the nurse in the Relief of the Nativity, who tests with her hand the warmth of the bath before putting the child into it. Like Fra Guglielmo, he often makes the heads of his figures too large, and the Statue of the Prophet between the Crucifixion and the Last Judgment, at Pistoia, strongly resembles one of the corner statues on Fra Guglielmo's Arca di S. Domenico. He also made for S. Giovanni fuori Civitas in Pistoia a Holy Water Vessel on the shaft of which are carved figures of Temperance, Prudence, and Justice. Another Stoup, in S. Piero at Pisa, is ascribed to him. About 1305 he made the beautiful Madonna of the Scrovegni Chapel in the Arena Church at Padua, and about the same time the Statue of Enrico Scrovegni, now in the Sacristy of the Chapel. Scrovegni died in 1321, and his tomb in the chapel is by a follower of Giovanni. In 1299 he was appointed *capo maestro* of the Cathedral at Pisa, and from 1302 to 1311 worked on the great Pulpit, which was unhappily overthrown and injured in the fire of 1595. Some

fragments of it are built into the existing pulpit, some are in the Berlin Museum, and seven of the panels and certain of the supporting columns and statues are in the Museo Civico at Pisa. All these panels are set out to form segments of a circle, and the restored wooden model—also in the Museo—shows the body of the pulpit as circular with seven panels. Another view is that the pulpit had nine panels, two of which are built into the balustrade of the Cathedral choir; but this is impossible, as the two in question are flat slabs and would never have ranged with the curved ones in the Museo. The Reliefs in the cathedral choir, formerly attributed to Giovanni, are portions of a pulpit which once stood in S. Michele del Borgo, where there is an Eagle probably by Giovanni. The reading desk of the Cathedral pulpit is in the Berlin Museum.

The reconstruction by Fontana of the pulpit in the Museo allows a comparison with the others, and shows it to be the least satisfactory. The cusped arches are more graceful than those of Pistoia, and certain of the reliefs and statuettes are of the finest, but the general effect is one of failure both in grouping and proportions, aggravated by superabundance of action in the figures and of ornamentation in the design. The eye finds no resting-place, and becomes weary. Supino impugns the correctness of the wooden model, affirming that fragments from other works have been inserted, and that the Reliefs in the Cathedral are by Fra Guglielmo. Giovanni did an ivory Madonna now in the Sacristy of the Cathedral, and the Madonnas in the Cathedral at Prato and in the Museum at Turin. Some authorities ascribe to him the colossal figures which support the door of the church at S. Quirico; the statues of the Madonna and angels (much mutilated) on the Cathedral at Todi, and on S. Maria della Spina at Pisa, and others of similar character in the Berlin Museum; also a Madonna at Orvieto. The Tomb of Benedict IX in S. Domenico at Perugia was formerly attributed to him, but it possesses few of his characteristics; it was probably done by some Sienese sculptor inspired by Arnolfo or the Cosmati. The Madonna at the apex of the façade of the Cathedral of

Pisa, and the one over the entrance to the Campo Santo, are no longer classed as his work, the last named being manifestly much later.

In 1313 Giovanni made the Tomb of the Princess Margarita, wife of the Emperor Henry VII, in the Church of S. Francesco di Castelletto in Genoa. The fragments of this (much mutilated) are now in the Palazzo Bianco (Museo Civico) at Genoa.

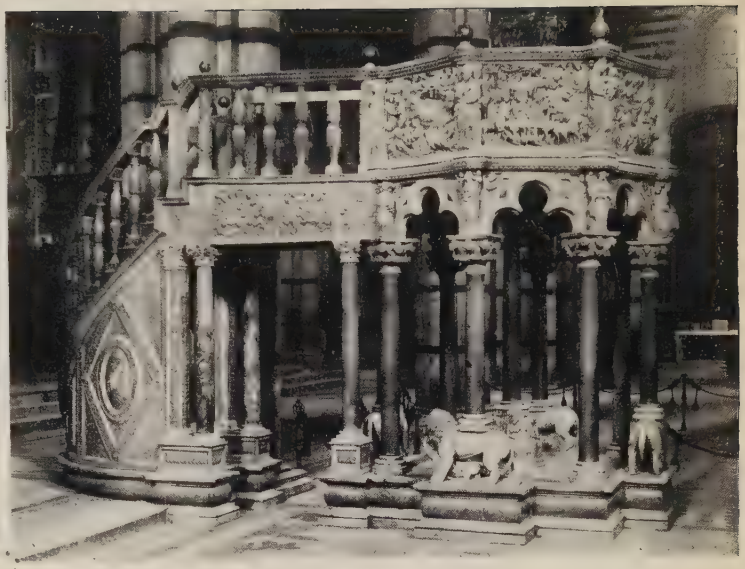
Pisano, Niccola (Pisan, 1206?–1278)

In Tuscany the middle part of the thirteenth century was destined to witness one of the most startling apparitions of genius that had ever burst upon the world of art. Great leaders have, as a rule, emerged at some culminating point of a period of progressive growth, and proffered their achievements, albeit finer than anything hitherto seen, as the legitimate sequence of what had gone before; but in 1260, when Niccola Pisano displayed his great Pulpit in the Baptistery at Pisa, it must have seemed to the onlookers that a new beauty had come into the world by spontaneous generation. Since the beginning of the twelfth century there had been considerable activity in art and a certain improvement in technique, but this improvement had been concerned almost entirely with architecture and decorative carving. The sculpture of Guido da Como, Gruamonte, and Bonamico scarcely promised a revival. To this period belong such gems as S. Miniato at Florence, S. Zenone at Verona, the Cathedral, the Campanile and the Baptistery with its wonderful font at Pisa. While the northern carvers were covering the French cathedrals with sculpture which is still a wonder of beauty, the Italians, for some strange reason, had progressed little beyond the quaint grotesques of the Lombard period. As an architect Niccola could find teachers in plenty, but not as a sculptor; all the greater the wonder, then, that at his touch the sense of beauty, which had lain dead or dormant for centuries, awoke once more to life.

For many years a controversy has been going on—and it is not yet settled—whether Niccola was really a Tuscan, or an Apulian who had migrated north. The supporters of the view last named base their argument on the words of a contract made in 1266 between Fra Melano, the chief of the works at the Cathedral at Siena, and Niccola Pisano under the style of *Nicholam Petri de Apulia*, and maintain that these words must mean that the Niccola in question must have been the son of an Apulian father, urging in addition that at this time there was a flourishing school of sculpture in the South in which Niccola might well have got his teaching. Their opponents quote two extracts referring to him from the archives of S. Jacopo at Pistoia which, according to Milanesi's interpretation, run thus: *Magistro Nichole quondam Petri de cappella Sancti Blasii pisa;* in other words, that he was the son of a certain Pietro, a Pisan, who formerly lived in the parish of S. Biagio at Pisa. They also hold that the words "de Apulia," in the Sienese contract might very well refer to a Tuscan town near Siena called Puglia, or to one near Arezzo, and that Niccola might have been associated with either of these by birth or otherwise. The strongest argument they advance is that the sculpture Niccola would have seen as a young man in Apulia would have been much less likely to stimulate the production of his masterpieces than that which he would have seen in Tuscany. In the eleventh and twelfth centuries much more carved and graven ornament was produced in the south than in the northern and central parts, and some of it, *e.g.* the bronze doors of Trani and Benevento, was of high merit; but with these exceptions it was influenced by Byzantine or Saracenic models: animals, arabesques, or Oriental designs brought back by returning Crusaders. In this connection it may be noted that M. Bertaux professes to detect traces of Byzantine influence in Niccola's pulpits; in the garments of an Archangel at Pisa, and of one of the Virtues at Siena, surmising that Niccola may have borrowed the patterns from a Byzantine ivory. After the Norman occupation in 1028 many churches were built in Apulia with

PULPIT
Baptistery, Pisa

NICCOLA PISANO



PULPIT
Cathedral, Siena

fine carved decoration, which, however, would scarcely have inspired Niccola's subsequent work. It is possible that Græco-Roman fragments, since destroyed, may have been abundant in the South; but this is hypothetical, while it is certain that Niccola would have found them—as Vasari said he did—in the Campo Santo at Pisa. The figure of the Virgin in the Adoration of the Kings on the pulpit is closely imitated from the Phædra relief, and in the Circumcision the bearded man and the youth in the foreground are inspired by the figures of Dionysus and Ampelos on a Greek vase, and the classic horses are copied from the same model. One of the devils in the Last Judgment has a face like an antique comic mask, and the Virgin of the Nativity, posed as a recumbent Ariadne, was modelled from an ancient Etruscan mortuary urn. The Pulpit is hexagonal, resting upon six angle and one central columns; its composition shows Niccola's daring, and also his fine artistic sense. It needed true genius to blend these diverse elements into such beautiful and harmonious combination. He based three of his columns on the backs of lions of the Lombard type, and the central one on a group of figures, and crowned them with classic capitals, but his most epoch-making feat was the introduction, into the spaces between the capitals and the panels above, of the beautiful series of carved and cusped arches, the first instance of a combination of Gothic and classic work. The five Reliefs on the Pulpit represent the Nativity, the Adoration, the Circumcision, the Crucifixion, and the Last Judgment. It is probable that his next work was the Relief of the Deposition over the left-hand door of the west front of the Cathedral at Lucca. The date (1233) on the portico has led to an erroneous impression that the relief itself was done in this year, and is consequently Niccola's earliest work, whereas this date evidently refers to the erection of the portico. But the treatment of the subject would be enough to proclaim it a work of Niccola's golden prime. It is better than at least two of the reliefs on the Pisan pulpit, and much better than those of the Nativity and the Adoration just below it on the lintel of the door, which have been

ascribed, with doubtful claims, to Niccola, and by some critics to Giovanni, his son. The contract for the Siena Pulpit, Niccola's greatest feat, dates from 1266, and it was completed two years later. Giovanni his son and Arnolfo his pupil were associated with him, and some critics profess to be able to detect in certain of the panels the distinctive touch of each. Two panels were added—the Flight into Egypt and the Massacre of the Innocents—and in these Giovanni's style is predominant. The Nativity and the Adoration are finer than at Pisa; and in the last named one of the Magi—whose head was certainly carved by Giovanni, is for the first time shown kissing the Child's foot, a detail often repeated. The horses are strongly classical in type. The chief failing of the Siena panels is the undue crowding of the subjects and the intermixture of figures of different sizes. The Sienese Pulpit is on a larger scale, and as it now stands is more heterogeneous in composition. At Pisa the panels are divided by clustered columns, but at Siena Niccola has introduced statuettes, some of which are of great beauty. A Madonna and one of the Virtues are the finest figures carved since classic times. These figures enrich the total effect, but the Pisan columns, by dividing sharply one sculptured panel from its neighbour, are more effective. At Siena he has extended his illustration beyond Christian iconography, and has portrayed on the bases of the columns figures representing the liberal arts, Grammar, Dialectics, Rhetoric, Philosophy, and Music. Similar honour was done to Science on the fountain at Perugia, and on Giovanni's Pulpit at Pistoia. Compared with the Pisan Pulpit, the Sienese shows a closer knowledge of Nature; an increased disposition to rely on natural models rather than on classical remains.

After the completion of the pulpit Siena became a leading centre of plastic art. To quote the words of an old writer: "From the pulpit the first Sienese and Florentine sculptors issued, like the Greeks from the Trojan horse." Hitherto Sienese sculpture had been of the rude type of the reliefs in the Ansano Chapel of the Cathedral, but so rapidly did it

NICCOLA PISANO

PANEL OF PULPIT

progress after Niccola's sojourn that in 1310 Lorenzo Maitani, a Pisan, was put in charge of the Cathedral works at Orvieto. Henceforth Niccola's movements are uncertain. In 1273 he seems to have made an Altar for the Chapel of S. Jacopo at Pistoia; his next work and his last was the Fountain at Perugia, in collaboration with Giovanni. His pupil Arnolfo was then (1277) engaged at Naples by Charles of Anjou, who, on the prayer of the authorities at Perugia, allowed him to go and co-operate. The sculpture as it stands is greatly defaced by time and exposure, but that which has kept its outline shows Niccola's art at its best. The fountain consists of a lower and upper basin, with a circular vase rising from the upper, in which is a beautiful bronze group of female figures supporting griffins, who send up a central jet of water. This bronze work was done by Rosso, a native artist, in 1277. Around the upper basin are twenty-four figures of Scriptural and allegorical personages, certain of which have all the characteristics of Niccola's style, and were probably done by him; while the fifty-four reliefs which decorate the lower basin were done by Giovanni and Arnolfo. The proportions of the fountain are dignified and graceful; Niccola has divided the reliefs on the lower basin, like those on the Pisan pulpit, by clustered columns. It has been noted that, on the Sienese pulpit, he invested his scheme of illustration with a mere secular character, by including in it the liberal arts. On the Fountain at Perugia he widened his range still further, by bringing in the signs of the Zodiac, the Months, the Trivium and Quadrivium, Romulus and Remus, and divers of Æsop's fables. In the present state of the sculpture it is impossible to assign any portion definitely to any one hand; but as Niccola died in 1278, soon after it was completed, it is natural to assume that the far larger share of the stone cutting was done by Giovanni and Arnolfo. Probably he furnished the design and carved his figures at Pisa, sending them on to his son, who was in charge of the works. On the upper basin is an inscription: "M. Johannes est sculptor hujus operis," which seems to show that Giovanni alone was concerned in the final stages of the

fountain. On the lower basin is another one referring to Niccola and Giovanni; and on the part of the citizens of Perugia, wishing them health, *sint multo tempore sani.* This is dated 1278, and there is good reason to believe that Niccola died the same year.

Vasari has described Niccola's activity as an architect in every region of Italy, from Pisa to Naples, and from Venice to Volterra; but in all the early Lives Vasari must be distrusted unless he be adequately supported, and in writing of Niccola he is more than usually incorrect, for, treating of the arca of S. Dominic at Bologna, he asserts that, at the time of Dominic's death, in 1221, Niccola, then about fifteen, had proved himself the leading Tuscan sculptor; that Arnolfo, instead of being a pupil of Niccola, was his predecessor; that Niccola was called on to undertake the arca of S. Dominic seven years before the canonization, and that he finished it in 1231, or some thirty-four years before it was really begun. The arca is still set down to Niccola in guide-books, but it was done by his pupil Fra Guglielmo, probably from a design of his master's. Again, Vasari sends Niccola to Naples in 1231, "at the time of the coronation of Frederic II by Pope Honorius," an event which took place ten years sooner. Yet Niccola must have been at work either as architect or sculptor before 1260, and Vasari may have been right as to some of the works attributed to him. Milanesi credits him with the plan of the ancient Church of S. Domenico in Bologna, rebuilt by Benedict XIII in the seventeenth century; if this be correct, it would probably have been an early work, and Vasari may have compared the completion of the church with the completion of the arca of the saint. Niccola is said to have gone to Naples in the train of Frederic II, and to have remained there ten years, during which he built the Castel dell' Ovo, the Castel Capuano, and many towers and hunting lodges. Of all his reputed excursions out of Tuscany, this seems the most probable. The Emperor, a man of magnificent ideas and great wealth, was bent on making Naples a capital worthy of

that portion of his dominions he loved best, and Niccola, as architect and sculptor, would naturally be drawn thither; but the Castel dell' Ovo was finished in 1221, so he could hardly have been concerned with that. He may well have designed S. Jacopo at Pistoia, but scarcely S. Antonio at Padua, as his name is nowhere to be found in the archives. His last achievements given by Vasari are surely mythical: the erection, by the command of Charles of Anjou, of a convent of monks at Tagliacozzo who should pray for ever for the souls of those who fell in the battle. Nothing exists to suggest any such religious fabric, nor is there any truth in his other assertion that, on his way northward, Niccola halted at Orvieto and, in company with certain Germans, made several statues on the façade, and the reliefs of the Last Judgment and of Paradise and Hell. Niccola had been dead over thirty years.

In searching for the secret of Niccola's success, critics for the most part have overlooked the chief cause. They discourse at length on the classic inspiration gathered from sarcophagi and the like, but they fail to notice that all this observation and appreciation of Greek masterpieces would have been futile unless Niccola had been a well-trained carver: it was the combination of the craftsman's hand and the artist's brain and eye which gave to art the greatest impulse it had ever felt.

Pisano, Nino (Florentine, –1368)

Nino was the son of Andrea Pisano, and, like many sculptors of this period, he spent much time in the decoration of the west front of the Cathedral of Orvieto, where he was appointed *capo maestro* in 1349. Before this he had helped Andrea on the Baptistery doors. His most important work is the Tomb of Archbishop Saltarelli, who died in 1342, in S. Caterina at Pisa, which is strongly Sienese in feeling. The architectural setting is not very harmonious and rather coarse in execution, the statuary being by far the best part of the tomb

On the base are three panels in relief, illustrating the dealings of the Archbishop with Louis of Bavaria when he seized Pisa by force. The effigy lies behind a heavy colonnade of pillars and arches, on each side of which are graceful angels holding back a curtain, and above this are other reliefs. In the choir are two fine statues of the Virgin and the Angel Gabriel, and in S. Cecilia a figure of Christ. In SS. Giovanni e Paolo in Venice the Madonna and Apostles over the tomb of Marco Cornaro are now ascribed to him.

Nino did a great number of Madonnas; that of S. Maria Novella, standing on the tomb of Aldobrandini dei Cavalcanti (which also is now attributed to him), one half-length and one standing holding the Child, who reaches after a flower, in S. Maria della Spina at Pisa. On either side of the last named are Statues by him of the Baptist and S. Peter. There are Madonnas by him in the Museo del Duomo at Orvieto, in the Berlin Museum, at Budapest, and in S. Ansano at Fiesole. Recent investigations at Oristano in Sardinia have brought to light the statue of a bishop, probably S. Augustine, signed by him. It bears traces of colouring, a practice he adopted largely in his later work. Nino was the first sculptor who produced free standing life-sized statues in any number.

Pollaiuolo, Antonio (Florentine, 1429–1498)

The son of a citizen of Florence, he was sent to study in the same workshop where Lorenzo Ghiberti had been taught. Lorenzo, hearing of his excellence as a smith, took him as an assistant for his work on the bronze Reliefs of the Baptistery doors. Pollaiuolo's art legacy as a sculptor was very small, a fact which may be due to his many-sided activity and to his diligent study of anatomy. He was certainly the first to practise dissection with this end in view, and was the founder of the scientific study of the human frame. He realized that all his forerunners had been on the wrong tack, and set to work on original lines. His nude figures,

at a first glance, recall the classic style, but study and comparison will show that they are as strongly independent as works of art can be. It is not altogether a paradox to affirm that he painted and modelled more as an anatomist than as an artist and that his work shows consummate knowledge but very little intellect.

Little is known of his life. He seems to have prospered, and bought fields and houses. When his commissions for pictures and metal work were more than he could carry out he would turn over his pictures to his brother Piero, and devote his time to his bronze and silversmith's work. Piero was not such an incompetent person as he is commonly represented. He did sculpture on his own account, and almost certainly helped his brother on the tombs of the Popes.

Compared with Donatello, he is a good example of the better craftsman and the inferior artist; but with it all he was the greatest draughtsman, goldsmith, and anatomist of his time. His earliest work is the pedestal of the Silver Cross, made for the Florentine Baptistery in 1457, and now in the Opera del Duomo. The upper part—the Cross itself and the brackets—was made by Betto di Betti, and was reconstructed in the seventeenth century. Pollaiuolo's base was formerly enriched with enamel, but this has perished. Round the base are finely worked reliefs: the Baptism of Christ, and Moses with the Tables of the Law, and the rest of the space is occupied by figures of angels, the fathers of the Church, and the Christian virtues. Verrocchio's picture, now in the Accademia, and Michelangelo's Prophets in the Sistine Chapel show signs that these reliefs of Pollaiuolo's had been carefully studied, and the lessons learned from them judiciously carried out. On either side sphinx-like figures support beautiful statuettes, Faith and Hope. In 1477 Pollaiuolo executed one of the silver panels for the altar now in the Opera del Duomo. It is a vigorous presentment of the Birth of the Baptist, but it is inferior to Verrocchio's panel of the Decollation. The woman who holds the child and the other with a basket on her head

are admirable as separate figures, but Pollaiuolo, both as painter and sculptor, failed in grouping and in perspective. In the Bargello are two of his works, the Bust of a young man and a Group of Hercules and Antæus. A David in the Museum at Naples is probably his, and the Bust of Ordelaffi in the Museum at Forlì is much more in his manner than in Verrocchio's.

Pollaiuolo's greatest works are the Papal Tombs in S. Peter's. On the death of Sixtus IV, Innocent VIII, his successor, commissioned him to execute the monument which is the finest bronze tomb extant. The Pope's effigy lies upon a bronze slab upon which are sculptured figures typifying the seven Virtues, the Charity having been evidently suggested by the sleeping Ariadne. Faith and Hope are full of vigour, and more appropriate for a pagan triumph than for a pontifical sepulchre. Prudence, Temperance, and Fortitude are treated with greater reticence, and all are exquisitely modelled and chased. On the concave sides of the monument are allegories of Rhetoric, Dialectics, Theology, Perspective, Grammar, Geometry, Music, and Arithmetic, of which the first four are the finest.

Before the tomb was completed Pope Innocent died, whereupon his nephew Cardinal Cibo commissioned Pollaiuolo to execute a tomb to his uncle's memory. In this he has been more successful with the Pope, and less with the accessaries, than on the other tomb. Probably this was because he knew Innocent as a living man, and decided to represent him in life on the upper part of the monument. This seated figure is Pollaiuolo's finest statue. The face, good-humoured and sensual, is full of character, and the pose is full of life. He holds in his hand a replica of the precious relic he added to the Papal store during his pontificate, the spear-head with which the side of Christ was pierced. On the slab beneath lies the effigy of the Pope in death. The likeness has been marvellously preserved, though the signs of mortal change have been rendered with somewhat cruel realism. The seven Virtues around the

POLLAIUOLO

TOMB OF SIXTUS IV

St. Peter's, Rome

seated figure are variants of the same subjects on the Tomb of Sixtus. Since its completion the tomb has been several times moved and remodelled, and its present collocation is in many ways awkward and inharmonious. In the seated statue of Pope Innocent, Pollaiuolo escaped his besetting failure of over-crowding his space and over-elaborating his detail. The one defect in the Tomb of Sixtus lies in the restless draperies of the female figures, which, even standing by themselves, would have suffered on this account, and suffer still more in their position as accessaries to a sepulchral monument. In 1477 he made, at the command of Giuliano della Rovere, the Bronze Door of the closet in which are kept S. Peter's fetters in S. Pietro in Vincoli. There is in the Bargello a terra-cotta bust of Charles VIII which has been attributed, without either reason or authority, to Pollaiuolo. It was probably done during the sojourn of Charles in Rome in 1495. The features tally exactly with the description of the king's appearance given by Contarini, the Venetian ambassador.

Pollaiuolo probably takes a higher place in art from his drawings than from his sculpture or his painting. These demonstrate most clearly the results of his anatomical studies, and on this account have become valuable documents to students and art historians, as well as fascinating studies to the artist. The outline of his figures, whether drawn or carved, conveys an impression of absolute certainty. Mind, eye, and hand knew their task, and carried it out with faultless exactness. He did not trouble himself to search for any great variety of types: his hand was versatile enough to modify those which he had already portrayed into a hundred variants. An example of this dexterity may be found in the series of highly vitalized young women who pose in graceful attitudes around the effigy of Pope Sixtus. Hostile critics have called him violent and brutal, and there is a certain amount of justice in this charge; but it should be added that, when he does represent violence or brutality, he renders it so as to

represent the consummate point of strength and motion. No one can claim for him any inherent feeling for beauty or harmony. Naturally, he revealed beauty occasionally, but it was that beauty which follows inevitably from the touch of the artist, and not something sought and cherished for its own sake. And unquestionably there runs through the whole of his work a vein of exaggeration, which affected disastrously art in the next generation. He was the most frankly pagan of all the Florentine artists. He executed no Madonnas; the sacred personages in the Relief and the Crucifix base have no devotional stamp upon them; and he made the tombs of two Popes without a single Christian emblem.

Porta, Giovanni Battista della
(Florentine, 1542–1597)

He did the Group of Christ giving the Keys to Peter in S. Pudenziana at Rome; a Statue of S. Dominic on the tomb of Pius v in S. Maria Maggiore; and a Moses striking the Rock on the Fontana dei Termini.

Porta, Guglielmo della (Milanese, –1577)

He was a son of Gio. Giacomo della Porta. In 1516 he went with his father to Genoa, where they made the Ciborium over the altar in the Cathedral. He carved in relief the figures of the Prophets on the bases of the four columns, and seven statues for the altar of the left transept. For the Church of S. Thomas he did a Group of the Incredulity, and a Statue of S. Catherine for one of the city gates, which statue is now in the Museo. In 1537 he went to Rome, where, by the influence of Michelangelo and Sebastian del Piombo, he was employed by Paul iii to restore certain antique statues in the Palazzo Farnese. His chief work in Rome is the Pope's tomb, in which Michelangelo's influence is plainly visible. It is a skilful and not unpleasing adaptation of the style of the

Medici tombs. Its composition is not faultless: the two female figures at its base, which have done so much to make it notorious, belong neither to each other nor to the tomb as a whole, and would be better away. The figure of Paul is fine and dignified. Vasari writes of four reclining figures, but only two, Prudence and Justice, are now *in situ*. The Prudence is well modelled; the figure of Justice, as she appeared originally, might have been taken for a Venus, and is assuredly inappropriate to a Christian temple. Tradition has it that the face is a portrait of Giovanna di Sermoneta, the Pope's sister-in-law. The bronze vestments which now veil her were put on in 1593 by Teodoro della Porta, the sculptor's son. The Pope's Bust in the Museum at Naples is equally fine. In allegorical work he failed entirely; he was devoid of the intellectual equipment which is necessary for the endowment of a work of art with an esoteric meaning. His imitation of Michelangelo did not go very far; but it may be remarked that M. Reymond finds his style more correct than Michelangelo's. In the Palazzo Farnese were two statues by him which may have been made for the tomb of Paul III.

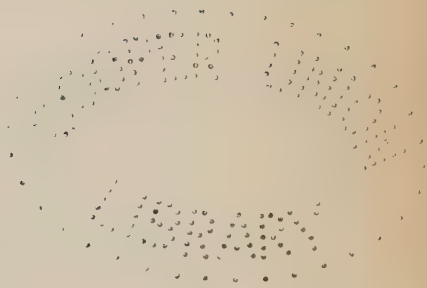
Properzia di Rossi (Bolognese, 1490?–1530)

Properzia was the only woman who won distinction in art during the Renaissance in Italy. She was a pupil of the engraver Marc Antonio Raimondi, and her early efforts were devoted to the production of whimsicalities like cherry-stones carved with sixty separate heads, or with the entire story of the Passion. Specimens of this wasted labour are preserved in the Cabinet of Gems in the Uffizi at Florence. After a time she practised decorative stone-carving, and executed the graceful Frieze of Raffaelesque ornamentation round the high altar in the Church of the Madonna del Barracano at Bologna. A Bust in S. Petronio, of Count Pepoli, is now discredited but the Angel in Triboli's relief of the Ascension in S. Petronio is probably by her. She was a woman of great beauty, an

accomplished musician, and apparently of violent passions. Vasari tells of her unrequited love for a handsome youth, and how, by way of relieving her emotion, she carved the histories of Joseph and of the Queen of Sheba—now in the Sacristy of S. Petronio,—and how, when Clement VII came to Bologna to crown Charles V, he desired to see the gifted lady, who unhappily had died a few days before.

Pyrgoteles (Venetian, —1531)

His real name was Zuan Zorzi Lascaris. He made the Figure of S. Giustina on one of the holy water stoups in S. Antonio at Padua; the beautiful Madonna relief over the door of S. Maria dei Miracoli; the Madonna on the Pesaro tomb in the Frari, and the Reliefs of the Madonna and two Saints on the Scuola degli Albanesi, near S. Maurizio at Venice. He was one of the best of the followers of the Lombardi.



QUERCIA

LUNETTE OF DOOR

S. Petronio, Bologna

QUERCIA

HEAD OF ILARIA

Cathedral, Lucca

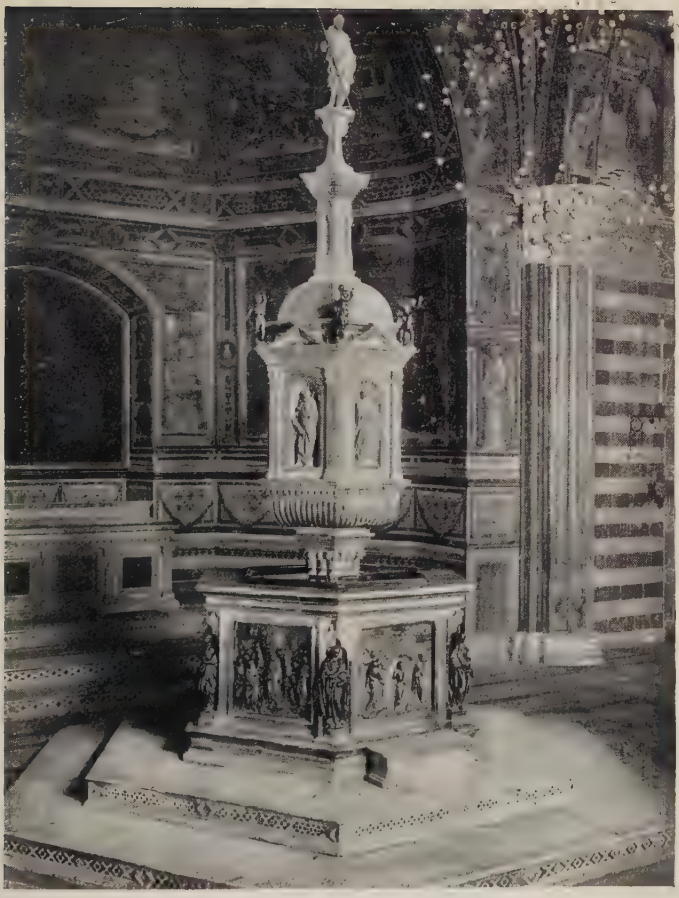
Q

Quercia, Jacopo della (Sienese, 1374–1438)

QUERCIA was born at a time when the Sienese school of sculpture, which had taken vigorous growth after the sojourn of Niccola Pisano, had almost died out. He was probably trained as a goldsmith, but there is no mention of his name until his competition in 1401 for the doors of the Baptistery at Florence. After this he seems to have gone to Lucca, where he executed his earliest and most famous work, the Tomb of Ilaria del Carretto, the wife of Paolo Guinigi, the ruler of the city, in the Cathedral. It is now moved out from the wall, and completed in its original form by the addition of the side slabs which were formerly in the Bargello at Florence. Its date is uncertain. Ilaria died in 1405, and it was not finished till 1413. It is too well known to need description, and Ruskin's eulogy of it seems justified. Jacopo was an erratic worker. While engaged on this tomb, in 1409, he contracted with the Sienese authorities to make a marble Fountain for the market-place, but this was not begun till 1412. This fountain, a beautiful work, is now in the Museo—the present structure being a careful reproduction by Sarrochi. In 1417, before he had completed the fountain, he returned to Lucca to make a Reredos for a chapel in S. Frediano: a benefaction of a citizen named Trenta. This is one of Quercia's least attractive productions. The Gothic niches are overdone with ornament and ill-proportioned, while the figures have little charm and are awkwardly posed. The reliefs below illustrate incidents in the lives of the sculptured saints. He did also two mortuary effigies for the Trenta family, but all his work in S. Frediano is unworthy of him. It was probably

done in haste—for mere bread—as he was in trouble with the Sienese authorities on account of his delay over the fountain. In 1416 he complicated matters still further by an agreement to do the Font in the Baptistery at Siena; and though he finished the Trenta reredos in 1422, and the fountain at Siena in 1419, he raised fresh confusion by contracting, in 1425, to decorate the West Door of S. Petronio at Bologna. These irregularities make it exceedingly difficult to frame an intelligible record of his work. By thus abandoning the Sienese font, he exasperated the authorities, who wrote threatening him with a heavy fine if he did not return to his work. To this he replied, begging their mercy on the ground that he was kept by force in Bologna. He returned to Siena about 1428, and worked on the font, but he did not finish the first of the reliefs allotted to him—the Expulsion of Zacharias—till 1430; and the other one, the Feast of Herodias, was given to Donatello. The Sienese font is one of the most interesting creations of the time: in no other is there to be found a happier blending of the Gothic and Renaissance styles. From an octagonal basin below rises a clustered Gothic column with finely carved capitals on which is set a tabernacle with coved niches divided by fluted pilasters and containing Quercia's relief statuettes. On the cornice stand Donatello's bronze children; the structure is completed by a pillar crowned with Quercia's figure of the Baptist. Quercia's relief is a great contrast to the others by Ghiberti and Donatello. Its severe architectural setting, its uncrowded space, and the repose of the figures show a great advance on his Trenta reredos. Jacopo left the marble carving of the font to be done by Minello da Siena, Nanni di Lucca, and others.

His great work, the decoration of the Portal of S. Petronio at Bologna, was left incomplete at his death. He was engaged over it for ten years, but much of this time was spent over arrears of work at Siena, and not a little in seeking marble, and quarrelling with his employers. The scheme comprised thirty-two half-figures and fifteen reliefs, the last-named being some of his greatest achievements. The five over the door



QUERCIA

FONT

Baptistery, Siena

are scenes from the life of Christ, and right and left are ten scenes from the Old Testament—one of which, Abraham's Sacrifice, was the subject given in the trial for the Baptistery doors. It is interesting to note the difference between Quercia's and Ghiberti's renderings in this and in the Creation of Eve. In contrast to Ghiberti's crowded panels, Quercia delivers his message in the fewest possible words. For the most part his reliefs contain only three figures. The Creation of Eve, when brought into comparison with Ghiberti's, may appear wanting in beauty, but what it misses in alluring softness it gains in directness and strength. The Expulsion from Paradise marks an enormous advance on any former relief in dramatic realism. There is a replica in the Cathedral library at Siena. The Curse of Labour is another wonderful picture. Adam and Eve are rudely carved, and the children playing around are shapeless, but Quercia lets them disclose plainly enough the opening scene of the grim drama of toil. He does not, like Ghiberti, need to crowd his composition with clouds, landscapes, trees, and architecture. In the lunette are Figures of S. Petronio and S. Ambrose with the Virgin between them: a beautiful and dignified rendering and the finest yet produced. In 1436 he did the Tomb of Antonio Bentivoglio in the ambulatory of S. Giacomo Maggiore—one of the teaching-professor type; and in the Museo Civico are two Reliefs of the Virgin and Angels, and of S. Michael and a Sibyl. On the exterior of the Cathedral at Orvieto is a female Figure, attributed to Quercia and quite in his style, and in S. Martino at Siena are five wooden Statues, gilded and painted, of the Virgin and saints. The Virgin is very fine, and all are probably genuine. The Madonna in the Sacristy of the Cathedral at Ferrara is rated by many competent critics as an early work. In the Victoria and Albert Museum are three Madonnas in terra-cotta (Nos. 7572, 7573, 7574) and the Front of a Water Trough (No. 7613) with three very characteristic medallions in relief. All these are probably from his workshop, and possibly also another Madonna in painted clay in the Louvre.

R

Raverti, Matteo (Milanese—Working, 1400)

He was in charge of the sculpture on the Cathedral 1398–1404. He did the series of colossal Figures under the gargoyles; and inside the Cathedral the Statue of S. Babila and Three Children in the north transept. The Figures on the tomb of Gio. Borromeo on Isola Bella show traces of his style. He probably went to Venice about 1419 to help in the rebuilding of the Ducal Palace after the great fire.

Rho, Pietro da (Milanese—Working, 1500)

He was an assistant, and probably a pupil, of Amadeo. He did the Statues of SS. Peter, Paul, Mark, and Marcellinus on the façade of the Cathedral at Cremona, a Relief of S. Jerome in the Casa Fassati, and the decoration of the Portal of the Palazzo Communale. Venturi attributes to him the Reliefs of the Martyrs in the Cathedral and the decoration of the Porta Stanga now in the Louvre.

Riccio, Andrea (Briosco) (Paduan, 1470–1532)

Riccio was trained in the workshop of Bellano, one of Donatello's assistants at Padua. He is chiefly known as the maker of the famous Paschal Candlestick in S. Antonio, probably the most sumptuous existing example of decorative bronze casting. It represents ten years' labour, from 1507 to 1517, and its

abundance of detail renders description impossible. The best reliefs are the Adoration, the Paschal Lamb, Christ in Limbo, and the Entombment; and the best figures, Courage, Temperance, Prudence, and Justice. Riccio treated all themes, secular and religious, in the undiluted classic spirit of the later Renaissance. The Paschal sacrifice, as he has rendered it, would serve equally well as a scene in a temple of Apollo, with its torches, vases, and double pipes. Unless it can be realized that there was nothing incongruous in this mixture to the artist himself, his attempt may seem bizarre and unsatisfying; but the extraordinary beauty of the candlestick as it stands, the freedom and sureness of touch displayed in execution, the harmony of composition, everywhere apparent in spite of the abundance and variety of detail, are indisputable. Of the large Reliefs in the inner choir two—David dancing before the Ark, and Judith—are by Riccio, and are greatly superior to the rest, which are Bellano's. In 1522 he did the Tomb of Trombetta near the door, with a fine portrait bust. Pietàs in S. Benedetto and in S. Canziano are ascribed to him, also some fragments in painted clay in the Museo Civico. Later he went to Verona and did the Monument of Girolamo and Marc Antonio della Torre in S. Fermo—a sarcophagus on sphinx-like figures admirably modelled with a richly carved frieze. The Bronze Reliefs were carried away by the French and are now in the Louvre. They show Riccio's tendency to illustrate Christian themes by classic examples; Death and Paradise are rendered by the passage of the Styx and an Olympian revel. Some Reliefs by him, scenes from the lives of Constantine and S. Helena, and a Figure of S. Martin, are in the Ducal Palace at Venice; and a Bust of Andrea Loredano in the Museo Correr. Inkstands in the Oxford Museum and in the Wallace Gallery, and a fine Equestrian Statuette (No. 2331), two Sphinxes (No. 2888–9), two Inkstands (Nos. 2910, 2940), and a group of a Woman and a Centaur (No. 2911) in the Victoria and Albert Museum, are by him or from his workshop. Riccio finished the Tomb of Roccabonella, left unfinished by Bellano, in S. Francesco at Padua.

Rizzo, Antonio (Veronese, 1430–1498?)

Rizzo probably got his training under the Mantegazzas at the Certosa, and went about 1467 to Venice, where, with Pietro Lombardo, he laid the foundation of the Renaissance architecture of the city. Some of his earliest carvings are the figures of Adam and Eve and Mars on the Foscari Memorial in the court of the Ducal Palace, which show a great advance on any existing Venetian sculpture. He also did the Tomb of the ill-fated Francesco Foscari in the Frari. Its date is not exactly known, but it was probably erected some years after Foscari's death in 1457. It shows a clash of styles, as if the original conception, evidently borrowed from the Florentine tomb of Tommaso Mocenigo in SS. Giovanni e Paolo, had proved displeasing to public sentiment, and had therefore been modified by the infusion of a certain amount of conventional Gothic ornament. Though the figures are finely wrought and modelled the effect is not altogether happy. The early Pisan detail of the curtain-drawing angels here becomes a vast tent, the angels having disappeared. His Tomb of Niccolo Tron close by (1473) is his finest work. To carry it out with its nineteen large statues, numerous reliefs, and mass of ornamental detail, he needed a large number of assistants, and it is difficult to identify all his work. Many of the statues show Donatello's influence: the architectural setting is harmonious, and, considering the vast scale on which he set out his subject, he achieved a great success. The two allegorical Virtues and the effigy of the Doge are especially good. In 1483 he was made chief architect of the Ducal Palace, and with Pietro Lombardo is largely responsible for the existing fabric. It is reported that he misappropriated funds, and fled to Foligno, where he died about 1498. Some writers give him the name of Bregno, and confuse him with Antonio Bregno of Como, who was also employed on the decoration of the Ducal Palace.

RIZZO
FROM MONUMENT
Frari, Venice

Robbia, Andrea della (Florentine, 1435–1525)

Andrea was the nephew of Luca and thirty-five years his junior. Some critics detect in his work a tendency towards religious hysteria, a weaker intellect, and a striving for effect by display of devotional sentimentality: a judgment possibly suggested by the fact that he is known to have been a follower of Savonarola. It is difficult to date his works, but the Children of the Innocenti in Florence are amongst the earliest. The excellence of the glazing has suggested Luca's collaboration in these, as well as in the Relief of the Annunciation in the court of the Hospital. His finest works are at La Verna—the Crucifixion, the Annunciation, the Madonna in Adoration, and the Madonna della Cintola. The Crucifixion shows him at his best. The figures of S. John and the Virgin are noble and dignified, and the angels graceful and well grouped; the composition perhaps would be better without the kneeling saints. The angel in the Annunciation is one of his finest figures, but the group is marred by the trivial and needless group in the upper corner. This work dates from 1478. Slightly later are the Madonna of Mercy in S. Maria in Grado, and the Madonna and Saints in the Campo Santo at Arezzo; the Virgin of the Architects in the Bargello; the Coronation in the Osservanza near Siena; and the Altar in S. Maria delle Grazie near Arezzo, which is interesting as the only work in marble he ever attempted. It is not a success. The plan is chaotic: a clumsy frieze and pediment held up by ill-proportioned pilasters on mean bases; cherubs squatting on the pediment, and reliefs dropped into every vacant space. In the centre is a painting of the Madonna della Misericordia, enclosed in a conventional coloured terra-cotta border of fruit and flowers; with an outer marble one, carved with cherubs' heads, which is interrupted at the sides to allow space for four doll-like statues. In the Victoria and Albert Museum there is a very fine Madonna in a border of fruit and flowers (No. 7630). Andrea's work varies little in its characteristics,

and to describe each example would be profitless repetition. The above-named are the more important; the minor and uncertain works are given in the following list:—

Aquila . Altar, Resurrection, Coronation of the Virgin (Cathedral).

Arezzo . Trinity, Madonna with Saints, Ascension, Crucifixion, a variant of that at La Verna (Cathedral).

Assisi . Coronation of the Virgin and Saints, S. Francis (S. Maria degli Angeli).

Berlin . Three Madonnas (Museum).

Brancoli. S. George (Church).

Empoli . Two Medallions (Collegiata), Altar (Prefettura).

Florence. Madonna of the Cushion (76), two Madonnas (10, 27) (Bargello), Lunette, Madonna and Angels (Opera del Duomo), Madonna and Saints (S. Croce, Cappella Medici), Tabernacle (S. Egidio), Pietà (Monte de Pietà), S. Francis, S. Dominic, and Medallions of Saints (Ospedale di S. Paolo), Infant Christ (Casa Sorbi), Altar (Misericordia).

Gradara . Altar (Municipio).

London . Madonnas (7547, 5633), Assumption (5741) (Victoria and Albert Museum).

Naples . Medallions of Evangelists (Monte Oliveto).

Pisa . . Madonna (Campo Santo).

Pistoia . Madonna and Angels and portal decoration (Cathedral).

Prato. . Lunette (Cathedral), Vaulting, Medallions, and Frieze (S. Maria delle Carceri), Altar, Madonna and Saints, SS. Paul and Lucia, Lunette (S. Maria del Buonconsiglio).

Varramista Madonna and Saints.

Viterbo . Bust of Almadiano (Museo).

Volterra . Bust of S. Lino (Cathedral).

A. DELLA ROBBIA

ALTAR

La Verna

Robbia, Giovanni della (Florentine, 1469–1529)

It was in his time that the school founded by Luca ceased to be a studio of artists and became a potters' factory. He was Andrea's fourth son, and, judging from his few individual works, he was inferior to his father in modelling, but with a better eye for composition. But it is a difficult question, for the conditions under which his Madonnas and Tabernacles were manufactured make it almost impossible to determine what part he may have had in them. The dated examples—in which he had probably the larger share—are the Lavabo in S. Maria Novella (1497); the Madonna in the Museo del Duomo (1498); the Madonna in the Collegiata et Foiano (1502); the Last Judgment in S. Girolamo at Volterra (1501); the Altar in the Cathedral at Arcevia (1513); the Assumption in the Campo Santo at Pisa (1520); a Nativity in the Bargello (1521); at Fiesole a Madonna and Saints in the Seminario (1520), and a Statue of S. Romolo in the Cathedral (1521); a Tabernacle in the Via Nazionale in Florence (1522); Medallions of the Saints and Evangelists and Statues at the Certosa in Val d' Ema (1522); and the Frieze of the Ospedale at Pistoia (1525–1529). Other important works in Florence are the Resurrection in the Accademia; a Deposition, Madonnas, a Pietà, and a Figure of S. Dominic in the Bargello; a Tabernacle in SS. Apostoli; an Annunciation on the Palazzo Sorbi; and Christ Praying in the Sacristy of S. Croce. The list below gives the most important of the many other works attributed to him.

Anghiari . . .	The Nativity (Cathedral) and the Madonna della Misericordia (Piazza).
Arezzo . . .	Peter Martyr (S. Domenico), Madonna and Saints (Cathedral).
Barga . . .	Altar (Cathedral), Assumption (Cappuccini).
Berlin . . .	Statue of a Boy, Pietà (Museum).

Bibbiena . .	Nativity (S. Lorenzo).
Bolsena . . .	Two Altars (S. Cristina).
Borgo San Sepolcro .	Nativity (S. Chiara), Tabernacle (Cathedral).
Camaldoli . .	Madonna and Saints (Hermitage).
Castiglione Fiorentino	Altar with Annunciation and Assumption (Collegiata), Baptism and S. Michael (Baptistery).
Città di Castello .	Nativity (Pinacoteca).
Empoli . . .	S. Lucia (S. Maria a Ripa).
Gallicano . . .	Madonna and Saints (S. Jacopo).
London . . .	Nativity (252), Bust of Christ (476), Adoration of Magi (4412), Head of a Saint (5890), Pietà (8882), Annunciation (7235) (Victoria and Albert Museum).
Monte Oliveto . .	Madonna (Monastery).
Montepulciano . .	Annunciation (Oratorio), Madonna and Saints (Municipio).
Paris . . .	Madonna and Bust of Boy (Louvre).
Prato . . .	S. Antony and Angels (S. Antonio), S. Lodovico, Madonna and Saints, S. Giuliano and S. Ansano (S. Maria del Buonconsiglio), Lavabo and Adoration (S. Niccolo).
Siena . . .	Statues of S. Michael, S. Gabriel, and Madonna (Osservanza).
La Verna . .	Ascension, Madonna and Saints (Church).
Viterbo . . .	Three Reliefs over doors (S. Maria della Quercia).
Volterra . . .	Last Judgment (S. Girolamo).

Of the above-named the Lavabos in S. Maria Novella and at Prato, the Tabernacles of SS. Apostoli and of Bolsena,

the Last Judgment at Volterra, the S. George and the Dragon at Brancoli, and the Madonna at Arezzo are the finest. In the examples in S. Maria Novella and in SS. Apostoli Giovanni's ornamentation follows the lines of Rossellino's, and many of his heads have been imitated from Verrocchio. The Annunciation on the Palazzo Sorbi recalls the style of Luca, and the Tabernacle of the Via Nazionale and the Virgin and Saints of S. Croce resemble each other closely and were probably by the same assistant. Of single figures his best examples are the S. Lucia at Empoli, and S. Giuliano and S. Ansano at Prato. The two last are full of life, finely modelled but startlingly ugly in feature.

The last years of Giovanni's life were occupied over one of the most important achievements in glazed terra-cotta—the Frieze of the Ospedale del Ceppo at Pistoia. This decorative series consists of six oblong reliefs illustrating the various functions of the fabric they adorn, with figures symbolic of the Christian Virtues between the panels. They stand as follows: (1) The Clothing of the Naked; (2) The Entertainment of Pilgrims; (3) The Healing of the Sick; (4) The Visiting of Prisoners; (5) The Burying of the Dead; (6) The Feeding of the Hungry. A seventh panel to complete the series, which was left incomplete at Giovanni's death, was added in 1585 by Filippo Paladini. It is in painted stucco, and represents the giving of drink to the thirsty. The Virtues are by some assistant who worked also on certain of the panels. The Feeding of the Hungry and the Healing of the Sick are the best. Over the door of the chapel is a fine Coronation of the Virgin (1510) by Buglioni, the man who according to tradition was the last possessor of Luca's secret for terra-cotta glaze. In this frieze Giovanni used colour freely, and the panels, taken one by one, are not inharmonious in composition; but the general effect is restless and unsatisfying. A gorgeous display of colour set upon the grey walls of the Hospital may perhaps be justified in the suggestion of light and brilliance and vitality it brings to the suffering inmates.

Robbia, Luca della (Florentine, 1400–1482)

Luca della Robbia now probably fills the place in the affections of the multitude who travel which was formerly filled by Guido Reni and Carlo Dolci. This change may be regarded as indicating a vast elevation of the standard of taste. Luca was a great artist. His genius possessed the happy touch of universality which fascinates all conditions of temperament and intellect. He misses the force and character of Donatello, but his mild beautiful women appeal to a wider circle; and one delightful gift these great men had in common, *i.e.* the faculty of giving the loveliest presentments of children the world has ever seen. The first dated work of Luca, the Cantoria in the Opera del Duomo at Florence (1430), is also his greatest. It was taken down from its place in the Cathedral, together with Donatello's, in 1688. Its resetting, though done by Signor Del Moro with conspicuous success, is not entirely satisfactory, and other fragments have recently come to light which prove that the wide Ionic pilasters between the reliefs are incorrect, and ought to be replaced by narrow twin pilasters with Corinthian capitals. The eight reliefs stand in two series. The upper one begins with the boys with trumpets,—the original sketch of this is in the Victoria and Albert Museum, No. 7609,—next come the girls with lutes, and last the drumming and dancing boys. The end panels of singing boys, the most famous of all, are placed, to be better seen, on the wall. The lower series begins with children who dance in a round; then play on organ, harp, and mandolin; then, as flower-garlanded boys, beat their tambourines; and last, dance and clash their symbols with true Bacchic energy. It is difficult to particularize where all are so attractive. The vigour of the horn-playing boys imparts itself to the whole series, and the sense of music is never lost. The maidens in the second might be singing a birthday madrigal; the child with the organ, surrounded by other childlike forms, has all the repose of a classic work of the best time; while the two last might be gatherings of

amorini beating their tambourines and cymbals. No other production of Luca's is so fresh, so rich in sentiment, or so splendidly carried out. Luca no doubt won his popularity from his adoring Madonnas, which meet the eye in many Tuscan churches, and some critics, with their eyes filled with the charm of these, hasten to proclaim that Luca's art took nothing from classic sources: a short-sighted judgment, seeing that those lovely forms would never have come into being but for the study of ancient models which, in the first instance, produced such triumphs as the Campanile Medallions and the Cantoria.

In 1437 Luca was employed to furnish five Reliefs for the spaces on the north side of the Campanile left unfilled by Andrea Pisano, which were to typify the Arts and Sciences. Andrea had carved the panels illustrating Sculpture and Painting; and Luca's, beginning from the right, represent Harmony, with Tubal Cain sitting at an anvil and striking out music with two hammers; Science, with two figures clad in the garb of Moorish scholars, then recognized as the most skilful exponents of the secrets of Nature; Lyric Song, with Orpheus sitting in a wood with listening beasts around (this is probably the first Renaissance presentation of a classic myth); Dialectics, with two men in classic robes arguing some question; and Grammar, with a teacher and two scholars. Of these, the first and the last are most noteworthy, the figures of Tubal Cain and of the writing scholar being sculptured with perfect grace and freedom. There is a tradition that Giotto left drawings for all these reliefs, and certainly traces of his manner may here and there be detected; but Luca's genius was too vigorous and fertile to follow slavishly any plan laid before him, and his superior skill and knowledge are everywhere apparent. Two other Reliefs in marble, evidently of the same period and supposed to be portions of an unfinished altar of S. Peter and S. Paul, are now in the Bargello. They represent the Liberation and the Crucifixion of the Saint. It will be convenient here to ignore chronological order, and describe Luca's Bronze Doors of the

Sacristy of the Cathedral. This commission was first given to Donatello in 1437 but as he let nine years pass without doing anything, it was transferred to Michelozzo and Luca in 1446. In 1474 Luca was paid the final instalment of the cost, so it is almost certain that the entire work was done by him. These doors contain ten reliefs, with exquisitely modelled heads looking out at the angles of the framework, as in Ghiberti's: four of the reliefs represent the Evangelists, four the Doctors of the Church, and the upper two Christ and the Virgin. Although they are only a few years later than Donatello's doors in S. Lorenzo, the treatment shows a considerable advance in grouping and composition. Some of the reliefs contain four figures, and the action is often animated and dramatic, though certain of the figures, *e.g.* those of the Virgin and S. Gregory, are treated in Luca's severest manner. In 1442 he did a marble Tabernacle for S. Maria Nuova to which he added some terra-cotta decoration, probably his first essay in this medium. This altar is now in the Collegiate Church at Peretola near Florence. The architectural portion shows plainly the influence of Michelozzo, especially in the garlands looped up over the cherubs' heads on the frieze. The figure of God the Father above and the Pietà are wanting in grace. The association of terra-cotta and marble in a monument of this character was a bold experiment, and was only partially successful. His next works were the glazed Reliefs of the Resurrection (1442) and the Ascension (1446) in the Cathedral, quite in his finest style. In both the form of Christ is heroic, a great advance on Ghiberti's rendering. As in his other supreme achievements, classic influences are plain. In certain details the Resurrection shows resemblance to Piero della Francesca's great fresco at Borgo San Sepolcro: in the form of the tomb, in the trees, and above all in the sleeping soldiers. The date of Piero's fresco is undetermined; it probably is later than Luca's relief. About 1448 he made the two Angels bearing candelabra which are now in the old Sacristy, the only free standing figures from his hand, and the fine Salutation in S. Giovanni fuori Civitas at Pistoia.

L. DELLA ROBBIA

ANGELS

Impruneta, near Florence

RESURRECTION

Cathedral, Florence (p. 191)

In the same year he was associated with Michelozzo over the Chapel of the Crucifix at S. Miniato. This is a triumph of Michelozzo's genius as an architect, and Luca's decorative scheme was quite worthy of its setting. He ornamented the vault of the roof with mouldings, and a frieze, interwoven with the Medici device, runs round the structure. Over the altar is a crucifix greatly inferior to the surrounding work and much damaged. Somewhat later, about 1460, he did five exquisite Medallions for the roof of the Portuguese Chapel in S. Miniato: Prudence, Justice, Fortitude, and Temperance, with the Dove in the centre. Two other Medallions of Temperance and Justice, generally atttibuted to him, are in the Hotel Cluny at Paris.

Another work in marble with terra-cotta decorations is his Tomb of Bishop Federighi, now in S. Trinita in Florence. The face of the Bishop is a masterly presentment of death, and by its natural sincerity throws into the shade the conventional figures forming the Pietà at the back. The angels bearing wreaths and the decorations are in perfect harmony. Luca's decoration of the Pazzi Chapel in S. Croce is hard to date, and was probably not finished before 1478. Over the door is a majestic figure,—God the Father, according to Dr. Bode, but the cross in the hand makes this view questionable,—and inside are reliefs of the Apostles. The four Medallions of Evangelists under the dome are one of the puzzles of art, and various views have been advanced to explain the marked contrast they show to the Apostles in colour and spirit—one of the boldest being that they were made from Brunelleschi's designs. Luca did many heraldic devices for noble families and trade guilds: the finest is that of René d'Anjou in the Victoria and Albert Museum (No 6740). Three others of the Merchants, the Physicians, and the Builders are on Or S. Michele, and on the Palazzo Serristori is one of that family and one of the Pazzi.

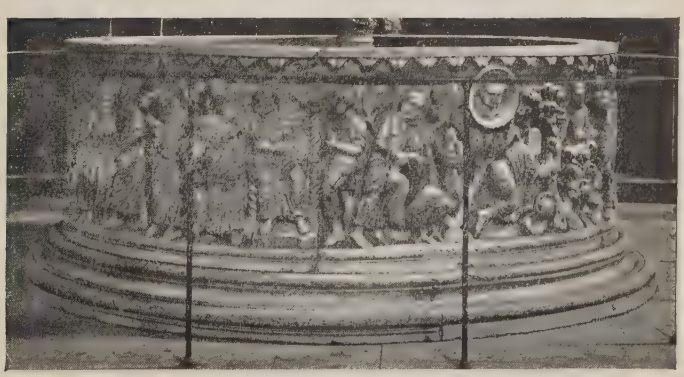
In the Collegiata at Impruneta near Florence are two chapels built by Michelozzo and decorated by Luca. In that of the Holy Cross the tympanum of the Tabernacle is in bold

design, and on the Predella are groups of angels in flight. The Baptist and S. Augustine stand on either side, the last far the better. The Tabernacle in the Chapel of the Madonna has strong affinity with the noble niche—Michelozzo's work—on Or S. Michele, which contains Verrocchio's Christ and S. Thomas. The Relief on the predella is by Michelozzo, an illustration of the discovery of the lost image (p. 132). Of the statues, that of S. Luke is better than that of S. Paul. The Frieze outside the chapel is enriched with a band of fruit and flowers and panel Reliefs of the Madonna. In another chapel is a Relief of the Crucifixion which is less successful.

Luca's Madonnas resemble each other so closely that it would be wearisome to describe them in detail. The one he did in 1449 for S. Domenico at Urbino is probably his earliest: it includes the figures of Thomas Aquinas, Albertus, S. Peter Martyr, and S. Dominic. Of the others the most important are the Madonna in the Innocenti at Florence; of the Roses, of the Angels, of the Apple, of S. Pierino and of the Via d'Agnolo, all now in the Bargello. The Berlin Museum has numerous Madonnas, several of great beauty and interest, which are attributed to him. Of these the most remarkable are the Alessandri, and the Frescobaldi, the handling of which is somewhat uneven; a Madonna between two Angels in a lunette, a fine work and unglazed; a variant of the Madonna of the Apple; and one in painted clay. Also a Portrait of a Youth in high relief, a fine and certainly genuine work. He did the interesting set of circular plaques of the Months, originally in Piero dei Medici's study and now in the Victoria and Albert Museum, which also possesses an uncoloured Madonna in relief (No. 4411) and a very beautiful tondo, the Adoration of the Shepherds (7752). The clay Relief in the Oxford Museum is questioned by some critics. It certainly differs greatly from his other work. There is a replica of it in painted clay in the Louvre.

Important works by Luca are in the André and Foulc Collections in Paris, in the Liechtenstein and Benda Collections in Vienna, and in the collections of Herr Beckerath and of Herr

L. DELLA ROBBIA
TOMB OF FEDERIGHI
S. Trinita, Florence



ROBERTUS
FONT
S. Frediano, Lucca (p. 193)

von Dirksen in Berlin. Fine as was the result of the discovery of Luca's enamel glaze—by which terra-cotta could be rendered as durable as stone—it is possible that Art may have suffered thereby. The greatest works he did were in marble or bronze, and the last contract he made for working in these materials dates from 1446. Had he never found out the glaze the mass of his achievement might have been smaller, but on a higher level. But the terra-cotta process was rapid and easy, and his adoring Madonnas soon captured the public taste. Dozens no doubt have disappeared, and the latest censors have reduced considerably the number of those which had been hitherto unquestioned. Luca's composite terra-cottas show considerable variety of merit in their separate figures. Either he was a very uncertain modeller, or he did not scruple to put in something by an assistant when pressed by circumstances.

Robertus (Tuscan, Twelfth Century)

The great circular Baptismal Font in S. Frediano at Lucca is the only extant work of this sculptor, and it may be rated amongst the best examples of pre-Pisan sculpture. The reliefs are free in execution, and for their period very accurate in modelling. They represent the Passage of the Red Sea, Moses with the Tables of the Law, Christ Healing the Sick, the Repentance of S. Peter, and the Twelve Apostles.

Rodari, Tommaso and Jacopo (Como—Working, 1487–1526)

The beautiful front of the Cathedral at Como owes much of its charm, both as to its architecture and its sculpture, to these two artists, who worked on it at the end of the fifteenth century. They probably did the five Statues of the Madonna and Saints above the chief door, and the Statuettes of Bishops and Saints round the windows and on the pilasters. They also did the Renaissance Canopies on either side of the door,

and the Statues of the two Plinys (1498) which occupy them. There is a fine Relief of the Adoration of the Magi above the door, and the lower part of the façade is sculptured with curious devices, some of them Masonic. The north doorway is beautifully decorated with centaurs, bacchantes, arabesques, birds, beasts, and serpents; and about the windows are well-carved reliefs of illustrious personages. Those inside the Cathedral are less satisfactory. The Decoration of the Façade of S. Lorenzo at Lugano, and the relief Busts of the Prophets, have been ascribed to them, but recent criticism favours the claims of Tamagnino, Gaspare da Milano, and Busti. A Relief in S. Carlo at Milan may also be by them.

Rodolfino (Pisan, Twelfth Century)

The only work known to be by this sculptor is the Architrave of the door of S. Bartolommeo in Pantano at Pistoia. It appears to be distinctly Roman in character, with no Lombard or Byzantine traits. The Corinthian capitals below and the acanthus decoration above are evidently by Rodolfino also. The ground of the relief is decorated with a pattern, the figures stand clear, the draperies are not ill modelled, and some of the faces are life-like. Christ is in the centre, with six Apostles and an Angel on either side.

Romano, Gian Cristoforo (Roman—Working, 1495)

He was the son of Isaia da Pisa, and was probably trained by his father and Paolo Romano. He was a skilful medallist, and his portait Medal of Isabella d' Este, made in 1498, recalls Leonardo da Vinci's sketch. About 1491 he went to Milan in the service of Ludovico Moro, and executed a Bust of the Duchess Beatrice which may be the one now in the Louvre. He was certainly the chief worker, and probably the designer, of Gian Galeazzo Visconti's Tomb in the Certosa, which occupied him from 1491 to 1497. This tomb has been

touched by so many hands that it is hard to allocate it to anyone; but, seeing that it is signed by Romano, he has clearly the best claim. The effigy is almost certainly by him, and the two figures on the sarcophagus are of a later date. He was at one time at Ferrara, and at Mantua he executed many works for the Marchesa Isabella. About 1505 he did the Tomb of Paolo Francesco Trecchi in S. Vincenzo at Cremona. In 1506 he went to Rome, where he engraved a Medal of Julius II and one of Sannazzaro, and in 1507 one of Isabella of Aragon. In 1510 he was at Loreto, probably as director of the works. He must have been a man of charm and distinction or he would not have been a welcome guest at the court of Urbino at the time when Castiglione was meditating his immortal *Courtier*, in company of the most illustrious personages of the time. During this visit he made Medals of the Duchess Elizabeth and of a kinswoman of hers, Emilia Pia di Feltre. In the Bargello is a relief Portrait of Francesco Sforza which is ascribed to him; as is the Bust of Francesco Gonzaga in the Museo at Mantua. The Tombs of Pietro Mellini, of Albertoni, and of Podocataro in S. Maria del Popolo are probably his work. He died in 1512, and was buried at Loreto.

Romano, Paolo (Roman—Working, 1451–1470)

Little is known of his early life. He is reported to have been a clever goldsmith, and to have made twelve silver Statuettes of the Apostles for the private chapel of the Popes, which were stolen during the sack of the city in 1527. He is first named in the Vatican records in 1451, when he was in the employment of Nicolas V; and in 1458 he was at Naples, working on the Arch of Castel Nuovo. In 1460 he was again in Rome in the service of Pius II, making the Statues of S. Peter and S. Paul for the steps of the Basilica. They stood at the entrance of S. Peter's till 1847, when they were moved to their present site at the Sacristy door. The S. Peter is very bad, but not much worse than his Figure of

S. Andrew in the Sacristy itself. Another Statue of S. Paul by him stands on the Ponte S. Angelo. His statues are lifeless and uninteresting. He possessed apparently sufficient mental capacity and imagination, but his want of training marred his achievements. In 1462 he made two images of the Pope's arch-enemy, Sigismondo Malatesta, which were consumed in a bonfire, and in 1463 the Statue of S. Andrew for the commemorative chapel near the Ponte Molle; and in collaboration with Isaia di Pisa he carved a Tabernacle for the saint's head, now in the crypt of S. Peter's. The chapel was built to mark the spot where the holy head had rested on its way from the Morea, where it had been rescued from the Turks. He did the Tomb of Cardinal Scarampi Mezzarota, in S. Lorenzo in Damaso (1467), and the decoration of the Altar in S. Agnese Fuori le Mura. In 1464 he helped to decorate the Façade of S. Giacomo dei Spagnuoli, and carved the left-hand Angel—the other being done by Mino da Fiesole —and was one of the sculptors employed on the marble Pulpit in S. Peter's used for the papal benediction. The Bust of Pius II in the Appartamento Borgia in the Vatican, and a Relief of the Crucifixion in S. Maria di Monserrato, are by him. The Cusa monument in S. Pietro in Vincoli is now generally ascribed to Bregno.

Roselli, Domenico (Pistoian, 1439–1498)

He was a follower, if not a pupil, of Desiderio da Settignano. His first work seems to have been the Font, with reliefs of the Baptism of Christ and the Virtues, in the Collegiate Church of S. Maria a Monte, near Empoli, the figure of Hope being reminiscent of Agostino di Duccio. He went to Florence about 1464, and worked at the Monumental Slab of Agostino Santucci in S. Croce. In 1476 he went to Urbino, where he helped to decorate the Ducal Palace, probably under the direction of Ambrogio di Milano. The Santucci family were evidently his patrons, for in 1479 he made the Monument of Calapatrissa Santucci in the court of the Palace, and decorated

the Santucci Palace. In 1480 he went to Fossombrone and carried out his masterpiece in the Cathedral, the Ancona of the high altar, with five figures of Saints and five reliefs. In the lunette over the door is a relief of the Virgin between S. Francis and S. Bernadino. His figures are dignified and life-like, and his taste as a decorator is correct. In the Victoria and Albert Museum there is a Madonna by him (No. 6), a work of great beauty.

Rossellino, Antonio (Florentine, 1427–1478)

He was influenced by Desiderio rather than by his brother Bernardo, and his reliefs show that he inclined towards Ghiberti's pictorial artifices. His earliest work is the Bust of Giovanni di S. Miniato in the Victoria and Albert Museum (No. 7671), a powerful and life-like presentment. The Museum also possesses a marble Relief of the Madonna strongly resembling the one in the Bargello (No. 7622), a clay Replica of the youthful Baptist (No. 414), a portrait bust (No. 974), and a very fine Relief of the Madonna (No. 108). His next work was probably the S. Sebastian in the Collegiata at Empoli, a fine study of anatomy, and in 1463 he finished the Lazzari Tomb in S. Domenico at Pistoia, left incomplete by Bernardo. Other works are the fine Bust of Palmieri (1468) in the Bargello, and the Portrait of Donato dei Medici (1475) in the cathedral at Pistoia. His masterpiece, the Tomb of the Cardinal of Portugal, who died in 1459, in S. Miniato, is the best known of his works. It inevitably provokes comparison with Bernardo's tomb of Bruni, and Desiderio's of Marsuppini in S. Croce, and is inferior in design. To begin, it is not a coherent whole, but a sarcophagus, with various decorative appendages, set under an arch which has no necessary relation with what it shelters. The carved base, the Arca, the angels on the frieze, and the effigy are all exquisite individually, and harmoniously combined; indeed, if these portions, which practically make up the tomb, stood against a bare wall, the monument would probably be more effective than it now is.

The external parts, also all beautiful, jar somehow, and throw it out of harmony. Just above the effigy is a square window with a smaller square relief in the centre, and above this a tondo of the Virgin in a lovely frame, supported by two graceful flying angels. Antonio may have aimed at minimizing the importance of the architectural framework, which is predominant in the great Santa Croce tombs, and thus securing greater prominence for the effigy itself, but if he did, he failed; for in this tomb the accessaries, the tondo and the flying angels, compete much more strongly with the effigy than in either of the others referred to. Antonio Piccolomini, having seen the S. Miniato tomb, was so greatly pleased with it that he commissioned Rossellino to execute a Replica for the Church of Monte Oliveto, at Naples, as a memorial of his wife, Maria of Aragon, who died in 1470. This was left unfinished at Rossellino's death, and completed by Benedetto da Majano. One of the most charming renderings of childhood is his Baptist, in the Bargello; indeed, he came very near to Donatello in his figures of children. About 1473 he did the Reliefs of the Stoning and the Burial of S. Stephen, and the Virgin and S. Thomas, on Mino da Fiesole's pulpit at Prato; where also in S. Francesco he did the Effigy of Gemignano Inghirami. In S. Croce there is affixed to a column a Relief, the Madonna del Latte, a memorial erected by Francesco Neri, who was killed in the Pazzi riot in 1478, to his ancestors and himself. This Madonna has a certain distinction, for she is represented as if in heaven, seated on clouds, surrounded by a mandorla of angels, and having the Child on her lap. In earlier versions of the Glorification—Nanni di Banco's on the Cathedral at Florence, and Orcagna's in Or S. Michele—the Child is absent. He made numerous other Madonnas, of which the best known is the square Relief in the Bargello, where is also a Relief of the Adoration of the Shepherds and a fine Tondo of the Virgin in Adoration (the study for which, in *gesso duro*, is in the Oxford Museum, which also possesses a Head of the youthful Baptist, probably his work). Antonio paid a second visit to Naples to execute for Piccolomini the Altar in the

A. ROSSELLINO

ALTAR

Monte Oliveto, Naples

family chapel in Monte Oliveto, with its exquisite group of singing cherubs. Here the relief carving, as well as on Mary of Aragon's tomb, reflects Ghiberti's manner, and on the whole his reliefs in Naples are superior to those at Prato. The Tomb of Bishop Roverella in S. Giorgio at Ferrara is now recognized as the joint work of Antonio and of Ambrogio di Milano, in whose life it is described. The Tomb of S. Marcolino, in the Museo at Forli, is attributed to him, but the figures want his fine finish; also a Madonna Relief in the Municipio at Solarolo. The Berlin Museum has a beautiful Relief of the Madonna and singing Cherubs; and in the Museum at Vienna is a fine Madonna with Angels. In the Louvre are several doubtful works; the Bust of Francesco Sassetti in the Bargello and the Baptist in the Martelli Palace may be his. The infant Baptist in the Vanchetoni Church in Florence, sometimes ascribed to him, is more probably by Desiderio.

Rossellino, Bernardo (Florentine, 1409–1464)

The association of Donatello and Michelozzo in the construction of their great tombs of Pope John and of Cardinal Brancacci demonstrated the advantage of uniting sculpture with architecture in monuments of this character; a lesson which the artists of the following generation did not overlook. Bernardo Rossellino began his career when sculpture in Florence was at its highest point, and executed his masterpiece, the Tomb of Leonardo Bruni in S. Croce, in 1444. The ornamentation and architectural details recall Michelozzo's doors of the cloister and of the Noviciate in the same church; but Bernardo was a fine and original artist. The rugged strength, the uncompromising "character," of Donatello are softened without any appreciable loss of vigour, and the fruits of the Humanist revival appear in the refined beauty of the dead man's features, in the perfect proportions of the monument, and in the delicate handiwork applied.

Leonardo was one of the most illustrious of the Humanists,—

Niccolo Niccoli, Poggio, Marsuppini, and Traversari,—and looking at the tomb it is difficult to discern a single trace of Christian sentiment. The figure of the Virgin in the lunette is that of a comely lady, and the Child is entirely human. Their presence here has no necessary Christian significance, neither is it in any way incongruous, for the Humanists had no dislike to Christianity; they treated it with easy tolerance, as an interesting phase in the growth of thought. Marsuppini, an open free-thinker, gave a commission to Filippo Lippi to paint a Coronation of the Virgin for the Convent of Monte Oliveto. The winged figures—of Fame rather than of angelic personages—who hold up the inscribed tablet below, and the robust nude Cupids who support the wreath and armorial device above, might have come from a Græco-Roman sarcophagus. The figure of the dead man is one of the most beautiful mortuary effigies extant.

Bernardo's first work is a terra-cotta Annunciation in the Cathedral at Arezzo (1433), and in the following year he did the Lunette of the Madonna and the Statues of Saints on the Hospital of the Misericordia, which were formerly attributed to Niccolo d' Arezzo. The plaster model of the relief is in the Museo. He did the Tomb of Beata Villana, a fourteenth-century saint, a beautiful effigy, in S. Maria Novella, and in 1447 an Annunciation, something in the spirit of Donatello's in S. Croce, in the Misericordia at Empoli. One of his latest works was the Tomb of Lazzari in S. Domenico at Pistoia, with a fine relief of the master teaching his pupils. He began this in 1463, and his brother Antonio finished it after his death. Works attributed to him are the Tomb of Ripafratta in the same church; of Orlando dei Medici in the Annunziata at Florence; of Giannozzo Pandolfini in the Badia, a work more in the manner of Simone Ferrucci; a Reliquary in S. Egidio; in the Museo at Faenza, a Bust of the Baptist as a boy, also given to Donatello; and in the Victoria and Albert Museum a Tabernacle formerly in S. Chiara at Florence.

Rossi, Vincenzio dei (Florentine, 1525–1587)

He was Bandinelli's pupil, and reproduced all his master's imperfections. He went to Rome, where he did the shapeless Statue of S. Matthew, in the niche ornamented by Mosca in S. Maria della Pace. On his return to Florence he assisted Bandinelli in the works undertaken by Cosimo I in the Palazzo Vecchio, and completed the Statue of Leo X, begun by Bandinelli. He also carved six Groups of the Labours of Hercules for the great hall of the Palace, which are now in the Bargello, and S. Matthew and S. Thomas for the Cathedral.

Rovezzano, Benedetto da (Florentine, 1474–1556)

He was born at Pistoia, and probably trained at Florence, which he quitted in 1499 for Genoa, where he carved the marble Organ Gallery in S. Stefano. In the Bargello at Florence are the Chimney-piece from the Borgherini Palace, and the fragments of the Tomb of S. Giovanni Gualberto, begun for the Abbey of Vallombrosa in 1505, but injured before its completion in the tumult of 1530. An Altar in S. Trinita, in the Cappella S. Niccolo, was probably constructed from other fragments of the tomb. The technique of these is admirable, the draperies are light and graceful, the heads are full of life, and each figure is invested with a particular charm. In the Bargello are also two architectural Niches of beautiful design. The Tomb of Oddo Altoviti in SS. Apostoli, the Statue of S. John in the Cathedral, and the Monument of Pietro Soderini in S. Maria del Carmine are by him.

Rovezzano visited England in 1524, to execute for Wolsey a Sarcophagus for himself. After the Cardinal's fall, Henry ordered it to be finished to be ready for his own royal person, but at his death it was still incomplete. Charles I intended it for his sepulchre, but fate intervened, and it was reft of its

bronze ornaments by the Parliament. It was, however, reserved for a noble use, for in 1805 it received the body of Nelson, and now stands in the crypt of S. Paul's.

Rustici, Giovanni Francesco (Florentine, 1474–1554)

He is only known by one work, a very important one, the Group of the Preaching of the Baptist, over the north door of the Florentine Baptistery. It was begun in 1506, and the casting completed in 1511. Rustici evidently began as a follower of Verrocchio and Donatello. Michelangelo's influence was scarcely operative in Florence as early as 1506, but the resemblance between his work and Rustici's group suggests that they must have drawn their inspiration from a common source. Probably they were fellow-students under Bertoldo in Lorenzo's academy of S. Marco.

A lost work, *Nöli une tangere*, was long missing. Vasari (vi. 606, ed. 1881) writes that it was by him, and glazed by Gio. della Robbia for S. Lucia via di S. Gallo, Florence. Cavallucci and Molinier identify it with the relief, once in S. Onofrio and now in the Bargello; and Bode (Cic. ii. 521) with that in the Conservatorio della Quieta, near Florence. De Nicola in the *Burlington Magazine*, February 1916, strongly supports the claim of the S. Lucia relief, which is also in the Bargello, and has strong affinity to the bronze figures by Rustici on the Baptistery. The Lunette of S. Augustine, part of the original altarpiece, is now restored. Nicola also claims for Rustici the Tondo of the Madonna in the Bargello ascribed to A. Ferrucci. Rustici did some terra-cotta reliefs in the Villa Salviati, Florence.

S

Sangallo, Francesco di (Florentine, 1494–1576)

He was the son of Giuliano, and had little talent as a sculptor. He did the Virgin and S. Anne in Or S. Michele as nude statues, an innovation which was afterwards corrected by a metal covering; the Tomb of Bishop Angelo Marzi in the Annunziata; the Statue of Paolo Giovio the historian, in the cloister of S. Lorenzo; the Monument to Bishop Bonafede, in the Certosa near Florence (1545); and the Reliefs of the Madonna and of S. Roch, in S. Primerana at Fiesole. The sculpture on the Tomb of Piero dei Medici in the church at Monte Cassino is said to be by him.

Sangallo, Giuliano di (Florentine, 1455–1534)

This great architect left several examples of sculpture worth recording. The Sassetti Tombs in S. Trinita at Florence (1485–1491) are massive porphyry sarcophagi in the classic style, one of Francesco and the other of Nera Sassetti. They are well placed, under decorated circular arches. The chief interest lies in the relief sculptures on Francesco's tomb, which are strongly classical in spirit. In the centre is a circular profile of Francesco, and on the left of this a relief of sportive cupids and centaurs, manifestly inspired by Donatello's friezes in S. Lorenzo. Here is the brightness of youth and the joy of life, but on the right side is told the sadder tale of "cold obstruction." In the centre of this relief the dead man is

being prepared for burial; on one side mourning women, and on the other a finely modelled group of male figures. At each end is an urn and a centaur. In no other monument is classic sentiment so strongly expressed; absence of Christian symbols is frequent, but here the delineation of the mortuary rites denotes something more than mere negation. The frieze of Nera's tomb has her profile in the centre. There is a Crucifix by San Gallo in the Annunziata.

In spite of the enormous vogue of Ghiberti's doors, Giuliano showed himself faithful to classic methods by carving shallow reliefs, and never attempting to render objects on different planes. His other work in Florence is in the Palazzo Gondi: some very beautiful Reliefs, on a chimneypiece of nymphs, tritons, and sea-monsters. In S. Maria Maggiore at Rome is a fine example of his Wood-carving.

Sansovino, Andrea (Florentine, 1460–1529)

He studied in Florence under Pollaiuolo, and afterwards in Bertoldo's Accademia at S. Marco. His first work is in S. Chiara at Monte S. Savino (his birthplace), an Altar with S. Lorenzo in the centre flanked by S. Sebastian and S. Roch. On the predella are scenes from the lives of these saints, and graceful angels above. Tradition—now discredited—assigns to him another Altar, the Assumption of the Virgin, with saints and angels; it is probably by one of the Della Robbia's workmen. His early work shows sense of beauty, but his figures are wanting in character, and his composition is faulty. In S. Spirito in Florence he did a Tabernacle and an Altar in the Corbinelli Chapel. The sculpture is stiff and cold, and the whole effect unsatisfactory. About 1490 Andrea went to Portugal, where he remained eight years, and after his return he did the Font in the Baptistery at Volterra (dated 1502); then a Madonna and the Baptist to complete Civitale's decoration of the Chapel of the Baptist in the Cathedral at Genoa. In 1502 he contracted for the Group of the Baptism of Christ

over the east door of the Florentine Baptistery, but this was left incomplete at his death, and finished by Vincenzio Danti (the angel is by Spinazzi, an eighteenth-century sculptor). The figure of Christ is remarkable as the first treated in the nude; it is well modelled, but greatly inferior to the magnificent presentment of the Baptist, with its perfectly natural pose, its splendid vigour, and free onward movement of arms and rugged beauty of face. In 1506 he went to Rome, where he did the Tombs of the Cardinals Ascanio Sforza and Girolamo Basso in S. Maria del Popolo. In architectural design the tombs are exactly the same, and the variations in details are trifling. Considering Sansovino's originality and power, it is difficult to believe that this duplication means a shirking of trouble on his part. Probably Julius II, who gave the commission, insisted on a uniform pattern. The tombs are an amplification of the scheme of the Corbinelli altar at Florence. They are considerably more complex than Desiderio's and Rossellino's masterpieces, but the due proportion between sculpture and architectural setting is preserved, and the relations of cornice, pillar, arch, and horizontal line are quite harmonious. The mortuary effigies are ungraceful, but the figures of Prudence and Fortitude on the Sforza monument are of great beauty and are Sansovino's best productions. In the Ara Cœli is a Tomb of Cardinal Vincenzi, who died in 1504, which is practically a replica of the Sforza monument, probably done by a follower of Sansovino's some time after. The fact that Sforza died only in 1505 has been taken to indicate that the Ara Cœli tomb was the original, but its treatment is inferior, and there is no reason why Vincenzi's tomb should have been erected first because he died first. A Group of the Virgin and Child and S. Anne in S. Agostino, and a Madonna in S. Giacomo a Ripetta, are less interesting.

In 1513 Sansovino went to Loreto, where he worked at the Santa Casa till his death in 1529. The Annunciation and the Nativity, the great reliefs of the south and west sides, were by him alone. He began the great relief on the north side, which was finished by Bandinelli in 1531. The Marriage

of the Virgin, also on the north side, was completed either by Tribolo or by Raffaele di Montelupo about 1533, and Girolamo Lombardi finished the Adoration of the Magi. He designed and partially executed two Reliefs of the Death and Burial of the Virgin, in which certain Jews are shown attempting to rob the sacred body; these were finished by Domenico Aimo of Bologna. It is probable that he furnished the complete scheme of decoration which was afterwards carried out. This achievement at Loreto, though it is Sansovino's most ambitious flight, is marked with all the signs of decadence. The essay of Ghiberti to let sculpture do the work of painting was one only to be repeated by a master. Sansovino was feeblest in sculpture and landscape, but his treatment of the human figure in composition was also unsatisfactory. He shows, perhaps unconsciously, his dissatisfaction with his figures by attempting to endow them with superabundant vitality. A glance at the Nativity, or at the Annunciation, will illustrate the purpose of these remarks.

Sansovino, Jacopo (Florentine, 1486–1570)

Jacopo Tatti, the most talented pupil of Andrea Sansovino, is always known in art under his master's name. In architecture and sculpture he figures as the rival of Michelangelo: there was little personal intercourse and less cordiality between them, jealousy having been kindled by the rejection of Sansovino's plan for the façade of S. Lorenzo at Florence in favour of his rival's. He ultimately settled in Venice, where, as architect, he practically created the Venice of to-day. He followed his master to Rome in 1510, returning to Florence in 1513, when he completed the Bacchus of the Bargello, his most attractive statue, and superior in every way to Michelangelo's in the same place; there are few finer expressions of youth and strength. In the Bargello is also a bronze Tabernacle with a Relief of Christ in Glory, a very fine example. There is a legend that he competed with Baccio di Montelupo for the Statue of S. John on Or S. Michele, and that Andrea del

HERMES

J. SANSOVINO

Loggetta, Venice

APOLLO

Sarto has reproduced Jacopo's model in the figure of the same saint in his picture, the Madonna delle Arpie, now in the Uffizi. About 1515 he again went to Rome, where he remained for seven years. He made the colossal Madonna in S. Agostino, which shows signs of Michelangelo's influence; and the Statue of S. James in S. Maria di Monserrato. The S. Antony of Padua, now in S. Petronio at Bologna, was probably produced about this time. In 1523 he went to Venice; but, hearing of the election of Cardinal dei Medici as Clement VII, he hurried back, hoping for patronage as a Florentine, but there is no record of any commission, and before the sack of Rome in 1527 Sansovino had settled in Venice for good. His career here was more that of an architect than of a sculptor. On the façade of his exquisite Loggietta (1540), recently destroyed by the fall of the Campanile, he placed the four Figures of Hermes, Pallas, Apollo, and Peace, which in mere beauty of form are of the finest; and made for the interior a Madonna in terra-cotta, also some Reliefs in marble, allegorizing the history of Venice. The Madonna of the Arsenal is mannered and unattractive. One of his finest Figures is that of Hope, on his tomb of the Doge Venier in S. Salvatore; that of Charity is uninteresting, and the Pietà in the lunette is strongly reminiscent of Michelangelo. In S. Sebastiano he made the Tomb of Cardinal Podocataro. His most prominent and least meritorious Statues are the Mars and Neptune on the Giants' Staircase of the Ducal Palace, and his seated bronze Figures of the Evangelists upon the railing of the high altar in S. Marco are amongst his best; in those of the four Fathers he has not been so successful, and all of them suggest imitation of Michelangelo's work. He also did a bronze Statue of Thomas of Ravenna over the door of S. Giuliano, a Madonna in the Chapel of the Doge's Palace, and a Statuette of the Baptist on the font in the Frari. Jacopo's reliefs are unsatisfactory. The famous bronze Door of the Sacristy of S. Marco, which is said to be the fruit of twenty years' labour, is disappointing; the best portions of it are the figures of the Prophets. The

six Reliefs in bronze illustrating S. Mark's miracles are quite unworthy of him. Somewhat better is that on the door of the ciborium, which has a graceful marble angel on either side.

Other works attributed to him are a fine terra-cotta Relief of the Madonna in the Berlin Museum; the Reliefs on the bases of the columns in S. Cristoforo at Ferrara; a wax Model of a Descent from the Cross in the Victoria and Albert Museum; a Madonna in coloured clay in the Louvre, and one in S. Maria in Augusta in Rome; and a Gravestone of Cardinal della Rovere in S. Pietro in Vincoli.

Santa Croce, Girolamo di (Neapolitan, 1502–1537)

Nothing is known definitively of his training, but certain features of his work suggest that his teachers must have studied near or with Michelangelo. He did his best work, the Tomb of Sannazzaro in S. Maria del Parto at Naples, in collaboration with Montorsoli, but it could not have been from this side that Florentine influences affected him, seeing that they were plainly apparent in work executed before this. The poet's bust and the decorative details are unsatisfactory. The relief of Marsyas on the sarcophagus is fine. In 1524 he made for the Pezzo family an Altar in Monte Oliveto—the Child standing on the Virgin's lap, with S. Peter and S. John on either side. The pose of the figures and the treatment of the hands and draperies show Michelangelo's influence, which is also apparent in his Baptist in the Sacristy. In S. Maria delle Grazie is a Relief, attributed to him, of the Incredulity of S. Thomas.

Sanctis, Andreolo di (Venetian, –1377)

He was a follower of the Massegni, and is chiefly known as the architect and decorator of the Cappella S. Felice in S. Antonio at Padua, where on the outer wall he carved five Statues. With his son Giovanni he did the Madonna in the

DESIDERIO DA SETTIGNANO AND DONATELLO

CHERUBS

Pazzi Chapel, S. Croce, Florence

SOLARI

TOMB OF LUDOVICO AND BEATRICE SFORZA

Sacristy of S. Maria dell' Orto at Venice, and the Lupi and Rossi Tombs in the Church. The Carrara tombs in the Eremitani at Padua are sometimes attributed to him.

Settignano, Desiderio da (Florentine, 1428–1464)

Desiderio was one of Donatello's most distinguished pupils, and one of those fortunate personalities with a keen sense of beauty allied with an adequate power of expression. Considering how thorough his method was, a large legacy of achievement was scarcely to be expected from him, and the cruel brevity of his life made the list of his works a very scanty one. Little is known of his early years. It is quite possible that the decoration of the frieze of the portico of the Pazzi Chapel in S. Croce, with cherubs' heads, in collaboration with Donatello, may have been an early work of his. This ascription, now generally accepted, has no documentary support, but the characteristics of the two masters are plainly apparent. There is strength and character in the infant faces, which Desiderio alone would scarcely have imparted to them, and their open mouths recall the boys on the Cantoria and on the altar at Padua. Angelic softness which does not cloy, as it too often does, is the mark of Desiderio's hand. His masterpiece is the Tomb of Carlo Marsuppini, who died in 1455, in S. Croce. This noble monument is too well known to demand detailed description. Without doubt Desiderio took for his model the Tomb of Leonardo Bruni by Bernardo Rossellino on the opposite wall, and in passing over from one of these masterpieces to the other it is difficult to adjudge the palm. If Desiderio had not been a consummate artist the wealth of ornament which he has spread over base, sarcophagus, and bier might well have proved excessive; but though we may miss the dignity of Rossellino's masterpiece, we find that Desiderio contrives to interweave his garlands, monsters, eagles' wings, and lions' feet harmoniously. The sarcophagus,

the portion most richly ornamented, is a miracle of beauty; and the boys above, holding up wreaths, are certainly more graceful than those of his rival. Marsuppini's face is a consummate piece of modelling, and the effigy lies so that it can be seen with ease. About 1460 he produced another masterpiece, the Tabernacle in S. Lorenzo. The figures at the base are in happier relation with the rest of the structure than are the little boys on the Marsuppini tomb. The ornamentation follows the same lines, and the sentiment throughout is more distinctly religious. This tabernacle was reconstructed in the seventeenth century, and the heavy bases and brackets then added have certainly marred its symmetry, though they cannot destroy its charm.

Desiderio's Bust of Marietta Strozzi, acquired in 1878 by the Berlin Museum, has been re-named "A Princess of Naples" by Dr. Bode. He holds that the real bust of Marietta has been in Berlin since 1842—a purchase made by Waagen—and supports his theory by a recent discovery in a villa of the Strozzi of a bust of Marietta which is a fine copy of the bust of 1842. He quotes no documentary evidence to help to identify the new find with Marietta—a somewhat serious flaw in the chain—seeing that the *Stilkritik*, which he rates generally as all sufficient, will be hard to apply to a work which, by his own showing, is greatly defaced by exposure to weather. Another charming Bust in Berlin is the Princess of Urbino,—the face full of life and character, and the hair and dress exquisitely rendered. There are in the Bargello, Busts of a Young Woman and of a lovely Boy in Florentine dress; in the Church of the Vanchetoni in Florence, a Bust of the infant Christ; and a clay Group of the Virgin and Laughing Child in the Victoria and Albert Museum. The infant Baptist of the Vanchetoni is sometimes ascribed to Antonio Rossellino. Other works in which Desiderio had a share are the Tomb of Giannozzo Pandolfini in the Badia; the Madonna on the Panciatichi Palace in the Via Cavour; the Bust of Marietta Strozzi in the Palazzo Strozzi; the wooden Statue of the Magdalen in S. Trinita in Florence;

DESIDERIO DA SETTIGNANO

TABERNACLE

S. Lorenzo, Florence

the Madonna of the Museo at Turin; a coloured clay Replica of the last-named (5767), Reliefs of the Madonna (7591–66–7582), Madonna and Smiling Child (No. 4495), a marble Tabernacle (No. 7720), and Christ and the Baptist as children in shallow relief (No. 5783), in the Victoria and Albert Museum. Divers other female busts—of Battista Sforza, wife of Federigo of Urbino, in the Bargello; and of unknown ladies, in the Imperial Museum at Vienna, in the Louvre, in the Museo at Palermo, and in the Campo Santo at Pisa (the so-called Isotta da Rimini)—have been ascribed to him.

Works by Desiderio are in the possession of the Earl of Wemyss in London, of M. G. Dreyfus and of Madame André in Paris, and in the Benda Collection in Vienna.

Solari, Cristoforo (il Gobbo) Milanese—Working, 1497)

His chief work is the Monument of Ludovico Moro and Beatrice d' Este, now in the Certosa (1497). The effigies, carried out in the conventional style of the period, are exquisitely modelled and finished: they are probably faithful portraits, as they correspond closely with the representations of the Duke and Duchess in Zenale's picture in the Brera. Solari has shown them in sleep rather than in death, in the amplitude and vigour of prosperous existence. His Statue of Christ in the Sacristy at Milan is coarse and unpleasing, and the four Fathers of the Church are little better; but the Adam and Eve on the exterior are superior to the average of that vast collection. He worked intermittently at the Certosa, and probably much of the best of the exterior sculpture is by him. A Pietà, a Bust of Christ, and portrait Medallions of Gio. and Tomm. Bossi in the Castello at Milan; a Gravestone of Ambrogio Griffi in S. Pietro, and two Medallions; a Gravestone of Beatrice Rusconi in S. Angelo, and some Reliefs in the Trivulzi Palace are also his work.

Spani, Bartolommeo (Reggio—Working, 1468–1538)

He and his grandson Prospero are sometimes called Clementi. He began as a goldsmith; in the Cathedral at Reggio are two beautiful silver Statuettes, and the Font is also by him. His best sculpture is the Tomb of Buonfranco Arlotti, who died in 1508; the Malegazzi Monument, finished in 1530, is tawdry and greatly inferior. On the tower of the Cathedral he did a good Statue of the Virgin in copper. In S. Prospero he did the Tomb of Rufino Gablonetta (1527), a sarcophagus on a base covered with reliefs of mythological subjects. Two sphinxes support the arch, Neptune drawn by sea-horses is amongst the reliefs, and in the lunette above is an effigy of God the Father. In the effigy of the deceased the attitude of death or prayer is abandoned, and we see a living man, resting his head on his hand. Another work of his is the Tomb of Francesco Molza in the Cathedral at Modena.

Spani, Prospero (Reggio, 1500–1584)

He studied in Rome, where he fell under the influence of Michelangelo, and afterwards produced some of the worst sculpture of the time. The monstrous Statues of Lepidus and Hercules at Modena, and the Rangoni and Sforziano Monuments in the Cathedral at Reggio, are his chief works. The Rangoni Tomb was completed in 1567, a huge seated statue with genii on the sarcophagus, and reliefs of the Virtues on the base. The Sforziano is an absurdity: an immense hour-glass with figures of the deceased rising from the dead, and two Virtues. Outside the west door are Statues of S. Grisanto and S. Daria, and above Adam and Eve, imitations of the Day and Night of Michelangelo. In the crypt of the Cathedral at Parma he did the Tomb of Prati, a jurist who died in 1542; and one of Bishop Uberti, in somewhat better taste. He made the Tomb of Bishop Andreassi in S. Andrea at Mantua, a huge swan in bronze and a sarcophagus resting on marble

sphinxes; at Bologna the Statue of S. Procolo on the Volta tomb, and a copy of Michelangelo's effigy of the same saint on S. Dominic's tomb in S. Domenico; and a recumbent Figure of Alberto Pio del Carpi in the Louvre.

Sperandio (Paduan—Working, 1500)

Sperandio was chiefly known as a medallist, and as one of the many artists employed by the Gonzagas at Mantua. Of his Medal Portraits, those of Nonnina Strozzi, Agnolo Buonfrancesco, Sigismondo d' Este, and Pietro Bono Avogari are the finest. His only marble work is the Tomb of Pope Alexander v in S. Francesco at Bologna, which was erected in 1482, and shows plainly the influence of the Cossa Tomb at Florence. The lower part has a fine originality. Massive pilasters gracefully decorated enclose shallow niches in which stand allegorical figures in place of the conventional virtues. The sarcophagus is heavy, and the effigy of the Pope imperfectly seen. Attributed to him are a Relief of the Annunciation in the Cathedral at Faenza; Busts of Antonio Barbazzi in S. Petronio at Bologna and of Giovanni Bentivoglio in the Louvre; and two circular bronze Medallions of Hercules in the Victoria and Albert Museum (58 and 149), and a Madonna in terra-cotta (No. 85).

Spinazzi, Innocenzo (Florentine—Working, 1770)

Spinazzi was incomparably the most gifted of the later Florentines. His graceful Monument of Machiavelli (1787), and his dignified and living Statue of the jurisconsult Lami in S. Croce, would have deserved notice at any epoch. He completed Andrea Sansovino's group of the Baptism of Christ over the eastern door of the Baptistery by adding the Angel; and executed the beautiful Allegories of Repentance and Faith in S. Maria Maddalena dei Pazzi. At Rome he did the Statue of Piranesi in S. Maria del Priorato.

Stagi, Stagio and Lorenzo (Pisan)

Stagio's authentic work (1496–1563) is almost all in the Cathedral at Pisa. The Altar in the right aisle containing the ashes of S. Gamaliel and other saints is an interesting example of the decorative sculpture of the period. The figure of God the Father in the lunette is attributed to Ammanati. In collaboration with Pandolfo Fancelli, Stagio made the Altar of S. Biagio in the south transept, the statue of the saint being in part the work of Tribolo. He also carved the capital of the ancient column of porphyry in the choir, now used as an Easter candlestick. Holy Water Stoups by him are in S. Sisto at Pisa, in the Collegiata at Empoli, and in the Cathedral at Pietra Santa, his birthplace, where are other minor works attributed to him. In 1534 he did the Tomb of the jurisconsult Filippo Decio in the Pisan Campo Santo, and about the same time finished the effigy of Raffaele Maffei in S. Lino at Volterra. A Madonna in the Cathedral at Pisa is attributed to him, and another at Monte Oliveto.

Lorenzo Stagi, his father (1455–1506), decorated the Cathedral at Pietra Santa, but much of his work has perished. The Pulpit, with finely carved high reliefs, is attributed to him, in collaboration with Donato Benti.

Stefano di Giovanni (Sienese—Working, 1466–1499)

His extant work is all in Siena. He made the Statue of S. Ansano which stands opposite to Neroccio's S. Catherine in the Cathedral Baptistery, a manifest imitation of Jacopo della Quercia's style, and the Tabernacle of the Chapel of S. Catherine in S. Domenico. In 1489 he executed two of the beautiful bronze Angels which stand on either side of Vecchietta's Tabernacle on the Cathedral high altar, and are his best work. His study of Florentine models is visible in the grace of these charming figures and the skilful manipulation of hair and drapery. Like all Quercia's followers, he soon freed himself

from the trammels of his master's style. It is generally recognized that Quercia founded no school, and none of his pupils departed more thoroughly from his style than did Stefano di Giovanni. The Tabernacle over the high altar in the Lateran is attributed to him on insufficient grounds.

T

Tacca, Pietro (Florentine, 1517–1650)

TACCA was born at Carrara, and trained in Florence under Gian Bologna, one of his first commissions being the bronze Reliefs on the pedestal of Duke Cosimo's equestrian statue in the Piazza in 1588. Later he completed another equestrian Statue of Ferdinand I for the Piazza dell' Annunziata, where are also his two grotesque bronze Fountains,—figures full of life and humour and admirably wrought. Another Effigy of Ferdinand, and one of Cosimo II, stand on their respective tombs in the Medici Chapel of S. Lorenzo. His finest works are the four Slaves at the base of Giovanni dell' Opera's statue of Ferdinand I at Leghorn. Bronze models of these are in the Berlin Museum. His animals are fine; notably the bronze Boar in the Mercato Nuovo at Florence, and the Dragons on the windows of the Palazzo Novellucci at Prato. The Relief of the Adoration of the Magi on the west door of the Cathedral at Pisa is by him. He also did equestrian Statues of Henri IV of France, and of Philip III and Philip IV of Spain: the last, completed in 1640, is the finest equestrian statue of the century.

Talenti, Simone di Francesco (Florentine —Working, 1378)

He was the son of Francesco Talenti, the great architect, and was himself an accomplished architect, decorator, and sculptor. When it was decided to convert the Loggia of

Or S. Michele into a Church he was employed to fill in the arches with windows, the upper part of which he covered with an elaborate design of foliated ornament and angels and small circular openings with lovely tracery. The arrangement of the intersecting arches is very graceful, and on the capitals of the slender columns—outside and in—are placed statuettes which recall the style of Andrea Pisano. Altogether these windows mark the highest point of Italian Gothic decoration. He also sculptured a Madonna which formerly occupied the tabernacle of the Medici outside the church, and is now on the interior wall of the left aisle.

Tamagnino (Antonio della Porto)

(Milanese—Working, 1475)

He was one of the chief decorators of the Certosa. The Angels on either side of the great door are probably by him, as they resemble strongly his work in S. Maria dei Miracoli at Brescia. Of the larger Statues on the façade he did the Judith, the S. Sebastian, the Evangelists, the Baptist, and the David. Inside, the right-hand Tabernacle by the high altar was made by him and Pace Gagini in 1513. At Brescia he did six of the Heads of the Emperors on the Palazzo Communale. Inside S. Maria dei Miracoli he did twelve Angels round the dome, and four Medallions; also Statues of Judith and two Sibyls on the west wall of the arcade. There is a portrait Bust by him of Accelino Salvagio in the Berlin Museum, and some Statues in S. Giorgio at Genoa.

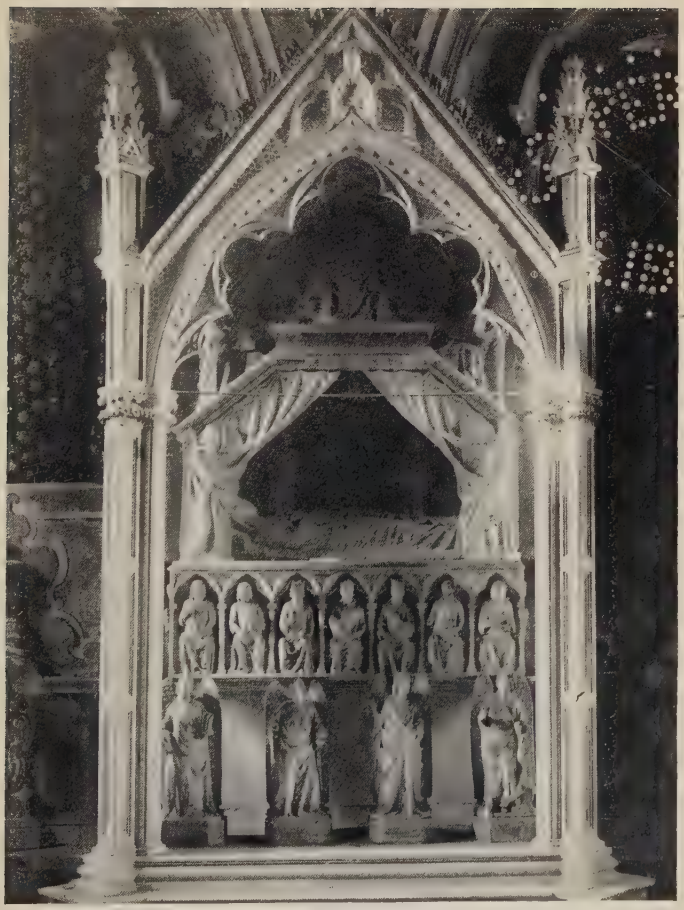
Tino di Camaino (Sienese, –1339)

He was probably a pupil of the Pisani, and is first heard of in 1311, when he was made *capo maestro* of the Cathedral at Pisa, but none of his work there survives. In the Campo Santo is his Tomb of the Emperor Henry vii (1315), a Gothic sarcophagus with rudely carved figures of the Apostles on the front, and on the arca a recumbent effigy of the Emperor,

a graceful figure and by far the finest portion of the monument. When Henry attacked Florence it was valiantly defended by Bishop Orso, whose tomb Tino made likewise. It is in the Cathedral at Florence, left of the great door, a seated figure on a sarcophagus carved in relief. The reliefs on the supporting brackets are quite archaic. Tino made the Monument of Cardinal Petroni in the Cathedral at Siena, and later on (1336) the Tomb of Bishop Aliotti in S. Maria Novella at Florence. Tino is chiefly interesting as the Apostle of Tuscan art in Naples. In 1325 he went there to make the Tomb of Mary of Hungary, Queen of Charles II, in S. Maria Donna Regina. He had for assistant a certain Gallardus, a Neapolitan, who adopted his style and handed it on to his successors, who followed Tino's model in the great royal tombs. Queen Mary's tomb is a richly carved sarcophagus under a Gothic canopy of graceful design, with cusped arches typical of the Pisani. Its design suggests that Tino might have studied Arnolfo's ciborium in S. Paolo at Rome. The fine Tomb of Charles of Calabria in S. Chiara is thoroughly Tuscan in spirit. Charles died in 1328, but the tomb could not have been made till later, as the Church was not then completed. It is a repetition of Queen Mary's Tomb with slight modifications. By the school of sculptors founded by Tino several important works remain: the Tomb of Mary of Valois, and of her daughter Maria (a sarcophagus flanked by graceful figures of Faith and Hope), both in S. Chiara; in the same church a series of Reliefs of the life of S. Catherine round the organ gallery; the Tomb of Catherine of Austria in S. Lorenzo, and that of Archbishop Minutoli in the Cathedral.

Torrigiani, Pietro (Florentine, 1492–1528)

He probably studied under Bertoldo in the Accademia di S. Marco, and his earliest work is the S. Francis on Bregno's Piccolomini tomb in the Cathedral at Siena. Legend says that he fled from Florence, after breaking Michelangelo's



TINO DI CAMAINO

TOMB OF MARY OF HUNGARY

S. Donna Regina, Naples

nose, to Rome, where he did some work for Alexander VI, and then had a spell of soldiering under Cæsar Borgia. Finding preferment slow, he took to sculpture again and went to England, where Henry VIII employed him to make the Tomb of his father, which is now in Westminster Abbey. When Torrigiani was engaged in 1509 he modified the Gothic features of the design and produced the fine tomb we possess. The effigies of the King and Queen and the four bronze angels are finely modelled, and recall the best characteristics of the Florentine school. He also did the beautiful effigy of the Duchess of Richmond in the Abbey, and the Tomb of Doctor Young in the Museum of the Record Office. In the Victoria and Albert Museum is a very fine Bust of Henry VII (No. 7916). From England Torrigiani went to Spain; his chief works there are a Madonna and a S. Jerome in the Museum at Seville.

Tradate, Jacopino da (Milanese—Working, 1418)

He was a skilful carver of animals and floriated ornament, and was attached to the works at the Cathedral from 1401 to 1425. His chief work is the colossal Statue of Pope Martin V seated in a pontifical chair on an elaborately carved bracket. The figure is skilfully modelled in view of the position it was to occupy, and the effect is more pleasing than that which such works generally produce. The bronze Effigy of God the Father in the roof of the apse is also his, and the Tomb of Pietro Torello in S. Eustorgio is attributed to him. He went to Mantua about 1440, and probably died there.

Tribolo, Niccolo (Florentine, 1485–1550)

He was a pupil and assistant of Jacopo Sansovino. An early work of his is the Statue of S. James in the Cathedral. In 1525 he went to Bologna, where he decorated the side

Doors of the west front of S. Petronio. Here, though subjected to comparison with Quercia's great effort, he does not suffer greatly. He follows practically the same scheme, decorating the sides with figures of prophets and sibyls, and the lintels and pilasters with scenes from sacred history; on the right is the history of Joseph, and on the left that of Moses. A Statue of the Madonna, and a Relief of the Assumption in S. Petronio (which was said to have been finished by Properzia dei Rossi), are ascribed to him. Both show signs of Michelangelo's influence. About 1528 Tribolo was sent by Clement VII to Loreto to finish the Relief of the Marriage of the Virgin, left incomplete by Andrea Sansovino; and, this being completed, he did the allegorical Figures on the tomb of Hadrian VI in S. Maria dell' Anima in Rome. He next went to Venice with Cellini, Jacopo Sansovino having offered him employment, which, however, was not forthcoming. Cellini gives an amusing account of his intervention on Tribolo's behalf with Jacopo, who naturally came off second best. Tribolo returned to Florence, and, after executing the lovely Fountains at Castello and Petraia, did little else thenceforth than plan decorations for the Medici fêtes. The Petraia Fountain is a gem; it is surmounted by a Venus by Gian Bologna. That at Castello is almost as beautiful; indeed, the sporting children round the pedestal might have been carved by Donatello. The Hercules and Antæus on it are by Ammanati. Tribolo was subject to the full blast of Michelangelo's influence, but it did not lead to deterioration. He made small reproductions of the figures on the Medici tombs, in which the face of Evening is finished. These are now in the Bargello. In the Victoria and Albert Museum is a charming Group of Boys (No. 5891) from a fountain at S. Casciano.

Turino, Giovanni di (Sienese, –1454)

He was the son of Turino di Sano, a contemporary of Jacopo della Quercia, and he fell early under the influence of this

TRIBOLO AND AMMANATI

FOUNTAIN

Castello, near Florence

master, and executed under his direction his two principal works, the Reliefs of the Birth and Ministry of the Baptist on Quercia's font in the Baptistery. He also made three of the Statues which stand between the panels: Courage, Justice, and Prudence. In 1429 he made the bronze Wolf on the column in front of the Palazzo Pubblico; the Holy Water Stoups in the Chapel of the Palace and in the Cathedral Sacristy. Other works of his are the series of Reliefs of the Evangelists and S. Paul in the south transept of the Cathedral, and of the Apostles in the Accademia.

U

Ubertus and Petrus (Piacenza—Working, 1196)

These were early smiths and founders who made the bronze Doors of the Oratory of S. Giovanni in the Lateran at Rome.

V

Vasoldo, Giovanni Antonio (Roman—Working, 1600)

He did the Tomb of Cardinal Albano in S. Maria del Popolo at Rome, and the Tomb of Cardinal Farnese in the Lateran; also the Statues of Sixtus v and of S. Peter Martyr in the Tomb of this Pope in S. Maria Maggiore.

Vecchietta, Lorenzo (Sienese, 1412–1480)

He came first under Jacopo della Quercia's influence, but ultimately adopted Donatello's style, and worked almost entirely in bronze. His masterpiece is the Tabernacle on the high altar of the Cathedral at Siena, originally made in 1465 for the Ospedale della Scala, in the Chapel of which his Christ —a somewhat repulsive work—still stands on the altar. The tabernacle is ungraceful in its proportions, but the Christ which surmounts it and other statuettes are finely wrought. For the Loggia dei Nobili he made Statues of S. Peter and S. Paul; and other works of his are S. John and a Relief at the entrance of the Cathedral library; S. Mary and S. John at the foot of the Cross in S. Pietro in Ovile; and an Effigy of Marino Soccino, a Sienese jurist, in the Bargello at Florence. In the Cathedral at Narni and in S. Bernardino are wooden Statues of S. Antonio, and in the Louvre one of S. Christopher, which are attributed to him.

Vergelli, Tib. (Florentine, –1599)

(See Lombardi, The)

Verrocchio (Florentine, 1435–1488)

Verrocchio stands amongst the greatest of the golden age. His name is less widely known than that of many sculptors immeasurably his inferiors, largely because he set himself to make his productions conform inflexibly to the truth, and sculpture of this kind is rarely as popular as that fashioned after the conventions which the untrained eye approves. Vasari, in the opening sentences of his Life, affirms that Verrocchio's style is hard and crude; that his work showed itself to be the product of diligent study rather than of natural gifts; and these remarks have unfortunately been widely accepted. He certainly was a hard worker: he made himself a thorough anatomist and draughtsman, and, though he was not more learned than Pollaiuolo, his genius burnt with a purer flame; the strain of poetry in him was deep and sympathetic, and his views were wide—a truism, this last, to those who can call to mind the delightful Baby with the Dolphin and the gigantic Colleone. Verrocchio, being a generation later than Donatello, enjoyed greater advantages of instruction. Probably he was of a nature more alert, judging from the rapidity with which he mastered the difficulties of technique. In his earliest works—the David, and the Boy with the Dolphin—there is no sign of that imperfect knowledge and workmanship which marks Donatello's first efforts. Verrocchio seems to have been trained as a goldsmith, and to have gone later into Donatello's workshop. In 1461 he sent in an architectural design for a tabernacle in the Cathedral at Orvieto, which was rejected. A Sleeping Boy in terra-cotta at Berlin is classed amongst his early works; and since the recent discovery (1903) of a Relief of the Resurrection at the Villa Careggi near Florence, the theory has been started that the Berlin fragment was modelled as a study for one of the figures. There seems to be no documentary evidence of the authen-

ticity of the Careggi relief, but the Florentine experts are quite confident on this point. It is a palpable imitation of Luca della Robbia's version in the Cathedral, over the Sacristy door, and it is a fine work with all the marks of Verrocchio's hand. The David, now in the Bargello, must have been made before 1476. It stands in friendly rivalry with Donatello's version, and is as fine a figure of a stripling as was ever carved. The light limbs, the abundant hair, the delicate mouth, and the graceful poise of the body convey a sense of youth which Classic sculptors often attempted and often failed to catch. The Boy with the Dolphin in the Palazzo Vecchio belongs also to this period. Other works in the Bargello are a Bust of a Lady with a rose in her hand; a marble Relief of the Virgin and Child, one of the finest renderings, and a terra-cotta Relief of the Madonna, formerly in S. Maria Nuova. Verrocchio seems to have been overwhelmed with orders, and to have tried severely the patience of his patrons. In 1465 he was commissioned to make the Group of Christ and S. Thomas for Or S. Michele, which was not finished till 1483. In 1478 he completed the silver Relief of the execution of S. John Baptist for the silver altar of the Baptistery,—now in the Opera del Duomo,—a masterpiece equal to Pollaiuolo's "Birth." The Lavabo in the Sacristy of S. Lorenzo was begun by Donatello and completed by Verrocchio. Its design is faulty, and the undoubted vigour of the treatment and beauty of detail are impotent to set it in the first rank. It bears the Falcon, the device of Piero, son of Cosimo dei Medici, who ordered it. Verrocchio also made the Tomb of Cosimo, a plain slab of red porphyry, ornamented only with an inlay of white marble and bronze shields at the four corners. In the revolutions of the State it has been battered and renovated according to the sentiments of the prevailing faction. The inscription was reft of the words "Pater Patriæ" in 1495; and in 1527 the stone was still further maltreated. Later on, in 1472, he made a Monument in porphyry and bronze to Piero and Giovanni dei Medici, the father and brother of Cosimo, in the Sacristy of S. Lorenzo. It is entirely decora-

tive, the bronze ornamentation being exceedingly sumptuous and somehow out of harmony with the porphyry on which it is laid.

In 1477 the citizens of Pistoia commissioned Verrocchio to erect a Tomb to Cardinal Forteguerra in their Cathedral, and the result was a work over which long and virulent controversies have raged. It needs little connoisseurship to decide that the existing monument had very little to do with Verrocchio in the way of design. Some of the figures are graceful, especially the four angels who support the mandorla, but the treatment of the draperies, and the jumble of Virtues, angels, volutes, and eighteenth-century children with inverted torches, forbid the notion of Verrocchio's supervision. There was trouble over the monument from the beginning. The clergy wanted to oust Verrocchio, and give the work to Pollaiuolo; but Lorenzo dei Medici, who was called in to arbitrate, upheld the choice of the citizens. It was not taken to Pistoia till 1488, after Verrocchio's death, and there it lay till 1511, when it was put together by Lorenzetto. He left it incomplete, and in 1753 Mazzoni grouped it as it now stands with the commonplace bust of the Cardinal and the fat boys with torches. The Christ, the four Angels, and the Faith and Hope, came from Verrocchio's workshop; the heads of Hope and of the lower left-hand Angel are probably from his hand. A Sketch in clay of this monument in the Victoria and Albert Museum (No. 7599) is now generally recognized to be a modern forgery; but the Bust (No. 4407) and the Sketch for the Assumption of the Magdalen are genuine, though not in Verrocchio's best manner. A fine fragment in clay, an Angel, in the Louvre, is attributed to him. Other disputed works are the Reliefs, said to have been made for the tomb of Lucrezia Tornabuoni, originally in the Minerva at Rome and now in the Bargello. The latest view, based on the character of the workmanship, is that they are adaptations by Francesco Ferrucci of Verrocchio's designs to commemorate some lady of the Strozzi family, but some critics hold that the facial contortion of the grief-stricken women in the death-bed scene is too violent to allow

VERROCCHIO

CHRIST AND S. THOMAS

Or San Michele, Florence

this work to be associated in any way with Verrocchio. The figures are ill-proportioned, and the carving of the features, especially in the men, is coarse and unpleasing. Verrocchio was a dilatory worker, and his embarrassments may have led him occasionally to hurry or scamp his work. It is well established that certain reliefs were done for the Minerva, and the Medici Inventory describes the Bargello reliefs as the work of Donatello and as bearing the Strozzi arms, but this device has vanished. The Christ and S. Thomas on Or S. Michele, and the Bartolommeo Colleone at Venice, are Verrocchio's greatest works. It was no light task to supply statuary worthy to fill Michelozzo's exquisite tabernacle, but Verrocchio did not fail. The figure of Christ with uplifted arm stands inside the tabernacle on a higher level than S. Thomas, a disposition which helps to give Him due predominance. On His face gentleness, sorrow, and forgiveness are perfectly blended. Thomas, in deep contrition but free from abasement, listens to His voice; His youthful, gracious figure is in strong contrast to the robust, rugged type of the conventional Apostle. The modelling of the feet and of the drapery is one of the finest examples of Florentine art; and the religious sentiment, never very vividly expressed in Verrocchio's work, is more than usually manifest.

The equestrian Statue of Bartolommeo Colleone, the great Free Captain, which stands by the Church of SS. Giovanni e Paolo at Venice, is the finest ever made. Colleone was one of the chief condottieri of the fifteenth century, and served the Republic of Venice for a long period. In 1479 the Signory decided to authorize Bellano of Padua, Alessandro Leopardi, and Verrocchio to prepare models of the horse. After certain delay the commission both for horse and rider were given to Verrocchio. He probably began his task about 1481, and at his death in 1488 the clay model was finished, but the casting was yet to be done. In his testament he requested that his pupil, Lorenzo di Credi, might complete the statue; but Lorenzo seems to have been mistrustful of his powers, and assigned the task to a certain Giovanni d' Andrea. The

Signory, however, interposed their veto, and commissioned Alessandro Leopardi, who was famed as a bronze caster, to undertake it. There is a document under the hand of Lorenzo di Credi which is important as showing that at Verrocchio's death the entire statue was finished in the clay; it was finally set up in bronze in 1496. It is painful to note that Leopardi showed himself to be a knave and a cheat over this commission. If he did not openly claim the authorship of the statue, he allowed other people so to describe him. Sanudo in his diary hails him as the creator of Colleone's effigy, as does Luca Paccioli the mathematician, in the dedication of his *Summa* to the Duke of Urbino. Moreover, on the saddle-girth of the horse he cut in large letters, "Alexander Leopardus V. F. Opus." The Colleone is one of those masterpieces which need no description. It flashes its greatness on every eye that lights upon it. Many of those who know it rate it as the greatest equestrian statue in the world, and some would bracket it with the Sistine ceiling as the finest product of the Renaissance. Certainly it would be hard to find another such a rendering of alertness, courage, strength, and dauntless resolution—the qualities with which Verrocchio's touch has endowed so emphatically this mass of bronze. Vigour and movement have never been more adequately expressed; and though the dominant impression is that of strength, the consummate grace and balance, with which horse and rider seem to move together, mark perhaps the subtlest touch of genius. Leopardi's pedestal is a fine work, and drawn exactly on the scale to display the statue to the best advantage.

There is in the Museum at Berlin a Study for an Entombment in terra-cotta. The draperies are as well modelled as those of the Incredulity of S. Thomas; as a study of anatomy the figure of Christ is very fine. In the Victoria and Albert Museum the Ecstasy of the Magdalen (No. 7605), the Head of the Baptist (No. 7545), and the Crucifixion (No. 7571), are probably by him. In the Carmine at Venice is a bronze Relief of the Descent; and in the University at Perugia one

VERROCCHIO

COLEONE

Venice

of the Flagellation, sometimes assigned to Verrocchio, but Dr. Bode is inclined to class them with the plaster sketch, Discord, in the Victoria and Albert Museum, as early works of Leonardo da Vinci.

Vinci, Pierino da (Florentine, 1520–1554)

He was a grand-nephew of Leonardo, and was at first a pupil of Bandinelli, but subsequently studied under Tribolo, whom he helped with the fountain in the Villa Castello. Two Reliefs of his are in the Bargello: the Holy Family with the Baptist and S. Elisabeth, and the Death of Ugolino. Of the last named there are replicas in wax and terra-cotta in the Oxford Museum. In the Vatican there is an allegorical Relief by him of Pisa succoured by Duke Cosimo; one of the Holy Family in the Berlin Museum, marble; and a bronze Replica in the Victoria and Albert Museum (No. 1518), where there is a graceful Group of Boys with a Fish (No. 2384). His figures are well modelled, but wanting in distinction.

Vittoria, Alessandro (Venetian, 1525–1608)

He was born at Trent and studied at Venice under Jacopo Sansovino, for whom he worked for some time in stucco; also for Palladio at Vicenza until 1553. He spent most of his life in decorating Sansovino's buildings; his principal achievements being the Ceilings of the Library and of the Scala d' Oro in the Ducal Palace; the Façades of the Scuola di S. Girolamo and of the Palazzo Balbi. He did the Statues of S. Giustina and S. Dominic in SS. Giovanni e Paolo, and some huge Figures of Prophets and Sibyls, and a Statue of S. Jerome. Another S. Jerome by him is on the Bergamasco altar. Other Statues of his are the Caryatides at the door of the Palace Library; S. Antony, S. Roch, and S. Sebastian in S. Francesco della Vigna; the Evangelists in stucco in S. Giorgio Maggiore; S. Jerome in the Frari; a Prophet over the chief door of S. Zaccaria; S. Roch and S. Sebastian in S. Salvatore;

S. Catherine and Daniel with a Lion in S. Giuliano; and Christ over the chief door of the Frari.

Vittoria made the Tomb of Edward Windsor in SS. Giovanni e Paolo, his own Monument in S. Zaccaria, and the Bust and Tomb of Gasp. Contarini in S. Maria Zobenigo. Many of the Figures on the Contarini Tomb, designed by Sammichele, in S. Antonio at Padua are by him. Vittoria rivalled Tintoretto as a rapid worker. His creations probably suffered nothing on this account, as he was by nature wanting in taste and intellect, and he had been trained in a degenerating school. Jacopo Sansovino left some beautiful sculpture, but he was by character quite unable to arrest the downward course of taste, and Vittoria, as his pupil, fell with increased velocity, and dragged art down into the gulf of the baroque. He succeeded best with his Busts. Those in the Palazzo Correr, and in S. Maria del Orto, his own on his monument, that of Antonio Grimani in the Berlin Museum, those of Francesco and Domenico Duodo in the Royal Gallery in Venice, and one in the Palazzo Stroganoff in Rome, are of considerable merit; as are also the figures allegorizing Sculpture and Architecture and Fame over his monument in S. Zaccaria. A Neptune on a Sea-horse in the Victoria and Albert Museum (No. 2887) is probably his work.

Volpi, Amb. (Milanese—Working, 1567)

He was one of the minor sculptors employed on the Certosa of Pavia. The principal works ascribed to him are the Pietà on the High Altar (given also to Amadeo and Mantegazza) and the bronze Tabernacle; also the decoration of the Door of the Lavabo and the Pulpit in the Refectory. At Casalmonferrato he made an Altar in the Cathedral, and six Statues and some Reliefs in the Sacristy.

Z

Zacchi, Giovanni (Bolognese—Working, 1536)

His work is mostly in Bologna; the best being the Tomb of Giacomo Birro in the court of S. Domenico. He made a Monument in terra-cotta to Lodovico Gozzadini in S. Maria dei Servi, and a Group of the Madonna and Saints in S. Maria Maggiore.

APPENDIX

A

Barga, Pietro (Florentine, 1550–)

He was employed in Rome by Cardinal Ferdinando dei Medici to make small reproductions in bronze of famous existing works. Many of these are now in the Bargello at Florence, the most important being the Crepuscolo, the Aurora, and the Christ of the Minerva, after M. Angelo; the Laocoon, the Farnese Hercules, the Pan of the Capitol, the Olympian Apollo, and the Hercules and Telephas of the Vatican.

B

To Bernini

Bernini was greater as an architect than as a sculptor, *teste* his colonnades of S. Peter's and his designs for the Louvre, of which Wren evidently thought highly. His best sculpture is found in his portrait busts, where he achieves the excellence of Vandyk and Velasquez. The great bust at Modena reveals the age as well as Francesco d'Este. He naturally did not always maintain the same high level, but the busts of Paul v in S. Maria Maggiore and of Gregory xv in the Palazzo Stroganoff at Rome, of Urban viii in the Cathedral at Spoleto, and of Richelieu in the Louvre are fine work; also the bronze statuette of Neptune in the Muses del Municipio, and a tablet to Cardinal Borromeo in the Ara Cœli at Rome. The seated figures on this last are graceful and restrained—some of his

best work. The Victoria and Albert Museum has recently acquired the interesting bust of Mr. Baker from the Marquis of Anglesey's collection.

C

Cocari, Niccolo (Working, 1443–1477)

He was working on the façade of Il Santo at Padua (1443–1444), and afterwards (1447–1448) with Donatello on the great altar, when he made the pillars and pilasters surrounding the Pietà. In 1466 he went with Andrea Alessi, a Dalmatian, to Trau to help in the construction of the magnificent memorial chapel of Bishop Giovanni Orsini in the Cathedral. The greater part of his work is to be seen at Trau, and at Sebenico, where he succeeded Giorgio di Sebenico as director of the decorations of the Cathedral. In the Orsini Chapel at Trau the chief objects are four statues of Apostles, two by Cocari and two by Alessi. Here the influence of Donatello on Cocari's work may be plainly seen; all the more from the juxtaposition of the figures of Alessi. There is no doubt of the over-mastering strength of the Florentine tradition, modified as it was in Cocari's case by a certain infiltration of the Squarcione legend. The dull, apathetic faces of Alessi's apostles show him still in the bonds of Byzantine teaching, and they appear very flat and tame beside the energy and lightness of Cocari's statues, and of the graceful *putti* on the pillars between the figures, and on the frieze of the Orsini Chapel. In the Cathedral he also sculptured a crucifix in wood, a triptych and a statue of Bishop Jacopo Tortona. He decorated the portal with some fine and characteristic sculpture.

In the Church of S. Dominic he sculptured the Tomb of Sobota, his most important work, a structure in which the full effect of fine details is marked by faulty collocation. It takes the form of a wide arch standing on highly decorated pillars. The sarcophagus, supported by two *putti* and strongly

reminiscent of Donatello, stands on two lions, and in the lunette above is a Pietà in which the Christ is almost a replica of the wooden figure in the Cathedral.

In 1477 he was summoned to Sebenico to supervise the work in the Cathedral, and added a cornice richly sculptured to the right apse, also some interesting work to the portal of the Palazzo Cippico.

D

Giorgio di Sebenico (Working, 1435–1475)

He was trained under Bartolomeo and Giovanni Bon, while they were working on the Ducal Palace at Venice, and in 1441 returned to his native city to supervise the works at the Cathedral, which since 1431 had been in the hands of artificers trained in the stiff and lifeless manner of the Massegne. Giorgio, after studying the method of his master, and the fine work of the Porta della Carta, turned his back on the worn-out classicism of Dalmatian art, and, like Niccolo Cocari, struck out a new line and left a body of work full of life and movement and, unfortunately, little known. Outside the Cathedral of Sebenico are two charming bits: the head of a young man and two child angels holding up a scroll. Both of these point to his study of Donatello, but it is in the Relief of the Flagellation inside the Cathedral that Florentine influences are most strongly apparent. He remained at Sebenico ten years, and then went to Ancona, where he did his finest work, the door of S. Agostino, in which he shows his perfect sense of scale in the architectural details and the grouping of figures and reliefs. At Ancona he also made a charming group, La Carità, on the Loggia de' Mercanti. At South Kensington there are two figures from an Annunciation, attributed to him—they are quite in his style.

Andrea Alessi was his chief pupil, and has been referred to in the notice of Nicolo Cocari. He was greatly inferior to both of these and has left nothing worth consideration.

E

Majano, Giovanni da (Working, 1520–1536)

He was formerly regarded as the younger brother of Benedetto, but the family pedigree given by Milanesi in his edition of Varari contains no name which could possibly be his. Like Benedetto he was probably called "da Majano," from his birthplace. Benedetto had a brother named Giovanni, who worked with him on the shrine of the Madonna del Ulivo, now in the Cathedral of Prato, but he died in 1478.

This Giovanni went to England about 1520. His first work seems to have been the fine set of terra-cotta roundels built into the exterior walls of Hampton Court Palace, and afterwards he was Benedetto da Rovezzano's assistant on the tomb which Wolsey was preparing for himself (see Rovezzano). After Wolsey's death in 1530, Henry viii caused the sarcophagus, which had been completed by the Florentine sculptors, to be made the centre of a great tomb for himself, and upon this they worked up to 1536, but it was never completed.

F

Mazzoni, Guido

During his sojourn in France, visited England at the invitation of Henry viii, to make a design for the tomb of Henry vii (he figures in the Annals as "Master Pageny"), and the surviving details given in his estimates show that the tomb—had it been completed—would have resembled that of Charles viii at S. Denis. The king disapproved of the design and called in Torrigiani.

CATALOGUE OF ANONYMOUS SCULPTURE

Abondio, S., Altar of . .	Como . .	Cathedral
Acciajuoli, Tomb of . . .	near Florence	Certosa
Acquasparta, Tomb of . .	Rome . .	Ara Cœli (Cosmati?)
Adam of Hertford, Tomb of	Rome . .	S. Cecilia (Magister Paulus?)
Agata, S., Tomb of . . .	Verona .	Cathedral
Alberti, L. B., Profile in bronze	Paris . .	Louvre
Albertoni, Tomb of . . .	Rome . .	S. Maria del Popolo
Alençon, Tomb of . . .	Rome . .	S. Maria in Trastevere
Alfano, Tomb of	Rome . .	S. Maria in Cosmedin
Allegory of Discord . . .	London .	Victoria and Albert Museum
Altar (early)	Citta di Castello . .	Cathedral
„	Rome . .	S. Gregorio
„ (early)	Milan . .	S. Ambrogio
„ (three kings) . . .	Milan . .	S. Eustorgio (Balduccio? Bonino di Campione?)
„ (Byzantine)	Venice . .	S. Mark's
„	Venice .	S. Trovaso

Altar	Salerno .	Cathedral (Sacristy
„	Modena .	Cathedral (Master of Pellegrini Chapel)
Altoviti Palace	Florence .	Caricature sculpture on façade
Ancherus, Tomb of . . .	Rome . .	S. Prassede
Angevin Tombs	Naples .	S. Lorenzo (cloisters)
Anjou, Charles of, Statue of	Rome . .	Palazzo dei Conservatori
Ansano Chapel, Reliefs (archaic)	Siena . .	Cathedral
Apostles, Statues of . . .	Florence .	Campanile
Apollonia, S., Tomb of . .	Brescia .	Cathedral
Arringhieri, Tomb of . .	Siena . .	University
Arsendi, Tomb of . . .	Padua . .	S. Antonio
Astorgio, Tomb of . . .	Rome . .	S. Maria sopra Minerva (cloisters)
Austria, Catherine of, Tomb of	Naples . .	S. Lorenzo
Bacchanals, Terra-cotta Relief	Berlin . .	Museum
Bainbridge, Cardinal Mon..	Rome . .	English College
Balcony	Rome . .	Sistine Chapel
Balustrade	Rome . .	S. Maria sopra Minerva (Cappella Carafa)
Bardi, Tombs of	Florence .	S. Croce
Baroncelli, Tomb of . . .	Florence .	S. Croce
Bassus, Junius, Statue of .	Rome . .	S. Peter's (crypt)
Beato, Carissimo, Tomb of	Venice . .	Frari
Benedict IX, Tomb of . .	Perugia .	S. Domenico
„ XII, Bust of . .	Rome . .	S. Peter's (crypt)
Bonandrei, Tomb of . . .	Bologna .	Museo Civico
Boniface VIII, Statue of . .	Bologna .	Museo (Manni?)

Boniface VIII, Statue of . .	Florence .	Cathedral
„ „ „ . .	Anagni .	Cathedral
„ „ Relief Bust .	Rome . .	S. Peter's (crypt)
„ „ Tomb . . .	Rome . .	S. Peter's (crypt)
Calderini, Gio., Tomb of .	Bologna .	Museo Civico
Calixtus III, Tomb of . .	Rome . .	S. Peter's (crypt)
Camino, Tomb of . . .	Serravalle .	S. Giustino
Candlestick	Milan . .	Cathedral
„	Naples . .	S. Domenico Maggiore
„	Rome . .	S. Paolo Fuori
Capponi, Tomb of . . .	Florence .	S. Spirito
Carraciolo, Tomb of . . .	Rome . .	S. Maria del Priorato
Carrara, Ubertino and Jacopo, Tombs of	Padua . .	Eremitani
Casalio, Michele, Tomb of	Rome . .	S. M. della Carita
Castiglione, Tomb of . .	Castiglione Fiorentino	Collegiata
Castiglione, Card., Tomb of	Castiglione d' Olona	Corpus Dom.
Catherine, S., Reliefs of Life of	Naples .	S. Chiara
Cerchi, Tomb of	Assisi . .	S. Francesco
Cernili, P., Tomb of . . .	Bologna .	Museo Civico
Cesi, Tomb of	Narni . .	Cathedral
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„	Bari . .	S. Niccolo
„	Rome . .	S. Maria in Cosmedin
„	Rome . .	Lateran
Clement IV, Tomb of . .	Viterbo .	S. Francesco
Cloisters	Pavia . .	Certosa
Cordova, Tomb of . . .	Rome . .	S. Maria di Monserrato
Corsini, Tommaso and Nera, Tombs of	Florence .	S. Trinita

Corta, Gio., Tomb of . .	Rome . .	S. Maria del Popolo
Crucifixion (wood) . . .	Como . .	Cathedral
Cyprus, Queen of, Tomb of	Assisi . .	S. Francesco
Davanzati, Tomb of . . .	Florence .	S. Trinita
Descent from Cross, Relief	Venice .	Carmine (Verrocchio?)
Diotisalvi, Tomb of . . .	Rome . .	Minerva
Discord, Allegory of . . .	London .	Victoria and Albert Museum
Dolfino, Tomb of. . . .	Venice .	SS. Giovanni e Paolo
Door (sculptured) . . .	Bari . .	SS. Niccolò
„ „	Borgo S. Donnino	Cathedral
„ „	Ferrara .	Cathedral (Giudectus?)
„ „	Lucca . .	Cathedral
„ „	Lucca . .	S. Giovanni
„ „	Paris . .	Louvre (from Pal. Stanga, Cremona)
„ „	Pavia . .	S. Michele
„ „	Verona .	Cathedral
Doors (bronze).	Benevento	Cathedral
„ „	Naples .	Cathedral, Chapel of the Treasury
„ „	Ravello .	Cathedral (Barisano?)
„ „	Rome . .	Lateran
„ „	Troja . .	Cathedral
„ „	Verona .	S. Zenone
Doors (wood)	Rome . .	S. Sabina (5th cent.)
Ducal Palace (Capital and Angle Sculpture)	Venice	
Duccio d' Alberti, Tomb of	Venice .	Frari
Eve, Creation of	Florence .	Museo del Duomo

Fieschi, Cardinal, Tomb of	Rome . .	S. Lorenzo Fuori
Filomarini, Tomb of . . .	Naples .	Cathedral
Flagellation (bronze relief) .	Perugia .	University (Verrocchio?)
Flamberto, Tomb of . . .	Ravenna .	S. Francesco
Font	Florence .	Baptistery
„ (early)	Florence .	Bargello
„	Pisa . .	Baptistery
„	Verona .	Cathedral
Frangipane Tomb . . .	Rome . .	Minerva
Fulgoso, Tomb of . . .	Padua . .	S. Antonio
Galuzzi, Bon., Tomb of . .	Bologna .	Museo Civico
Gattamelatas, Tombs of .	Padua . .	S. Antonio (Bellano?)
Gherardesca, Cardinal, Tomb of	Pisa . .	Campo Santo
Giustina, S., Tomb of . .	London .	Victoria and Albert Museum
Good Shepherd, Relief of .	Rome . .	Lateran Museum
Guidarelli, Effigy of . . .	Ravenna .	Pinacoteca (Tullio Lombardo?)
Hadrian v, Tomb of . . .	Viterbo .	S. Francesco (Arnolfo?)
Heraclius, Emperor, Statue of	Barletta .	(Byzantine)
Hippolytus, S., Statue of .	Rome . .	Lateran
Honorius iv, Tomb of . .	Rome . .	Ara Cœli
Inghirami, G., Tomb of . .	Prato . .	Cathedral
Innocent iv, Tomb of . .	Naples .	Cathedral (1294)
Innocent vii	Rome . .	S. Peter's (crypt)
Isabella of Aragon, Tomb of	Cosenza .	Cathedral
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Loredano, L., Relief of . .	Venice .	Ducal Palace, Museo (Rizzo?)
Madonna of Lunette . . .	Orvieto .	Cathedral
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Malatesta, Rob., Statue of .	Paris . .	Louvre
Malatesta, Tomb of . . .	Fano . .	S. Francesco
Marco, Fra., Tomb of . .	Viterbo .	S. Francesco
Martenigo, Tomb of . . .	Brescia .	Museo Civico
Martin, S., and the Beggar .	Pisa . .	S. Martino
Maximianus, S., Throne of .	Ravenna .	Abps. Pal.
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Neptune, Relief of . . .	Ravenna .	S. Vitale
Nicolas IV, Relief Statue of	Rome . .	Lateran
Obizzi Tomb	Rome . .	S. Maria del Priorato
Orsini Tomb	Rome . .	Minerva
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Ponzetti Monument . . .	Rome . .	S. Maria della Pace
Prato, L. de, Equestrian Statue of	Venice .	SS. Giovanni e Paolo
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,, ...	Barga (near Lucca)	Church
,, ...	Benevento	Cathedral
,, ...	Bitonto .	Cathedral
,, ...	Canossa .	Cathedral
,, ...	Florence .	S. Miniato
,, ...	Fondi . .	Cathedral
,, ...	Groppoli .	(now in Villa d' Alpina, near Pistoia)
,, ...	S. Leonardo in Arcetri	Church
,, ...	Moscufo .	S. Maria del Lago
,, ...	Salerno .	Cathedral
,, ...	Sessa . .	Cathedral
,, ...	Terracina .	Cathedral
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„ „ . . .	Milan . .	S. Ambrogio
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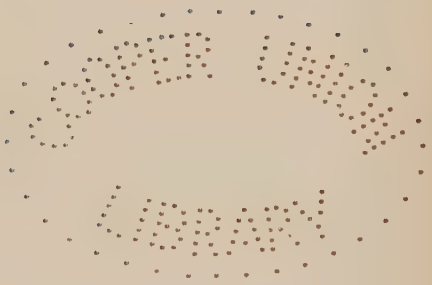

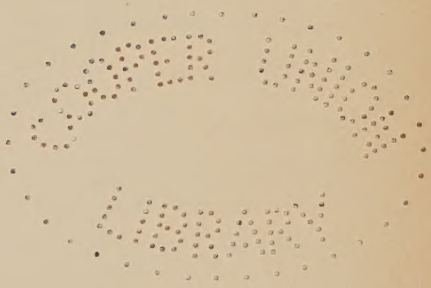

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